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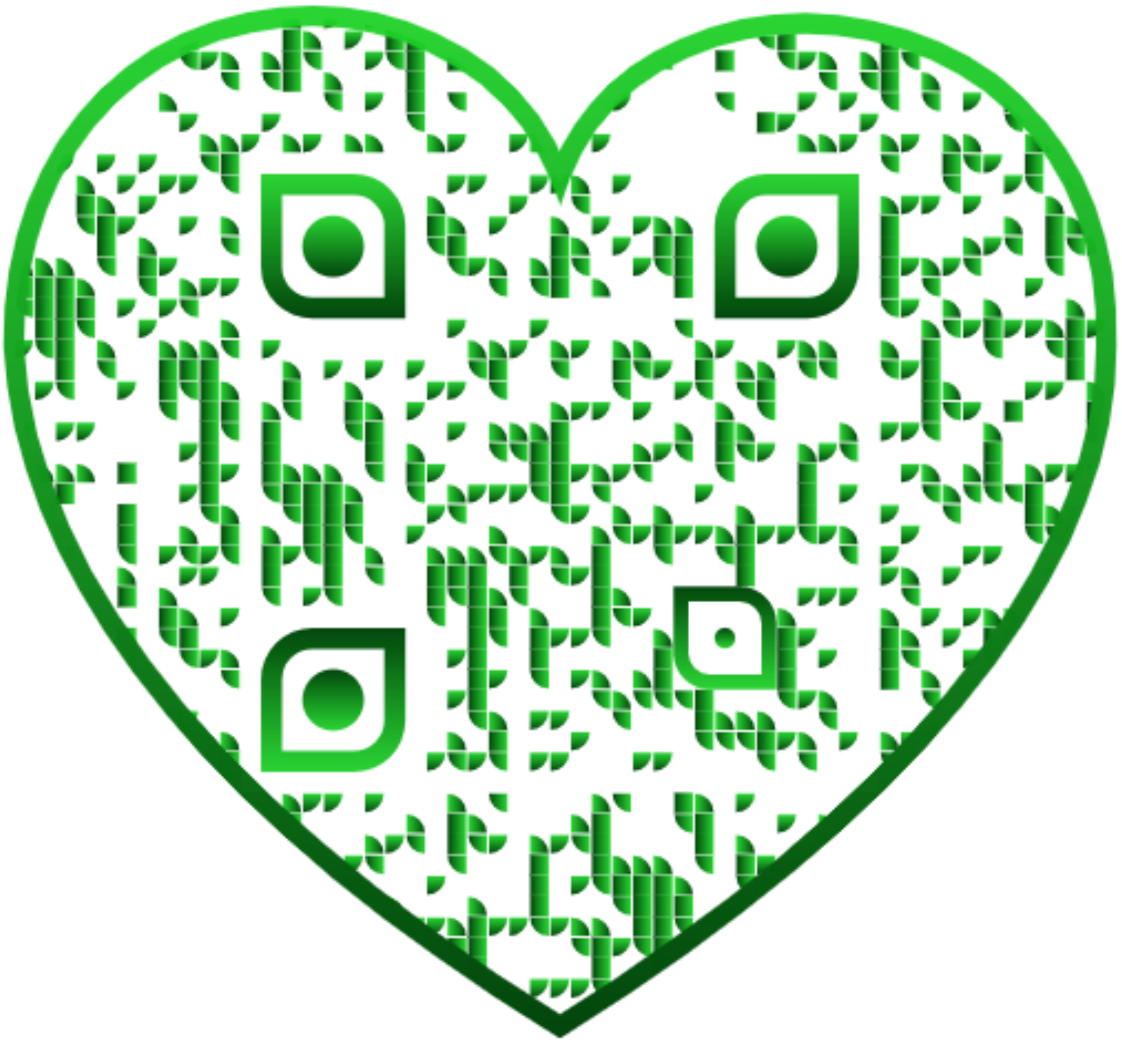

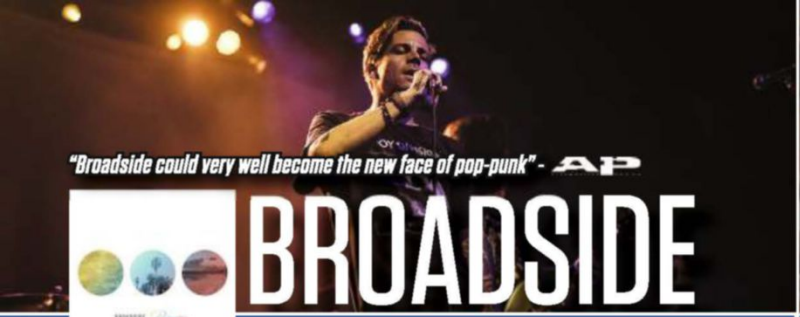

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ISSUE 1710 FEB 24, 2018

HELLO, READERS. As with last week, Editor Sam is still holed up in a secret bunker working on some very exciting stuff that we'll be able to reveal in a couple of weeks' time. Meanwhile, the rest of us are thrilled to welcome Moose Blood to the cover of Kerrang! for the first time. The Canterbury emo crew have risen to a genuinely impressive height, but they've had to slog and fight to get there. In David McLaughlin's excellent feature, they reveal just how deep they had to go in order to make their new album, I Don't Think I Can Do This Anymore, a title we hope isn't prophetic, for the band who are entering a golden age.

Talking of which, it's also brilliant to have another British band (and something of an institution now), Rolo Tomassi, back after far too long away. Almost as brilliant as finding out that they're still as creatively unique and thrillingly unhinged as ever.

It's another exciting week at the rock coalface. Have a rager, friends. Enjoy the issue!

Nick

NEWS

Around the world, **Enter Shikari** enjoy their Stateside run **(p4)**, while **Frank Carter** brags about what an awesome tour he's had in Australia **(p6)**. Elsewhere, **The Ghost Inside**'s **Andrew Tkaczyk** returns with new music **(p8)**, and **James Hetfield** gets his break in the movie world **(p10)**. Naturally.

FEATURES

ON THE COVER: In our revealing cover story, **Moose Blood** unveil the highs and lows of the past few years, and the making of their brilliant new album **(p18)**. After that, **Myles Kennedy** opens up for the first time about the death of his father and how it inspired his first solo venture **(p26)**, while **Davey Havok** takes us inside his inspirational career fronting **AFI** and generally being an all-round punk rock hero **(p36)**. Then, **Rolo Tomassi** prove just why they're one of the UK's best cult acts **(p40)**, and **Mike Kerr** of **Royal Blood** reveals how much he loves the Gladiators TV show theme tune. Spoiler: *a lot* **(p44)**.

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ON THE COVER: Linkin Park through the years, as seen through K!'s lens **(p30)**.

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The lovely **Brian Fallon** gets ready to tickle the ivories for the first time on his upcoming UK tour **(p56)**. Can't wait.

ROLO TOMASSI p40

Eva Spence had no trouble spotting the culprit of the cold February draft

MARMOZETS p46

Becca's new hat was a bit... fleshy

COVER PHOTO: TOM BARNES **CONTENTS PHOTOS:** ANDY FORD, ANDY GALLAGHER

BIG PICTURE

SHIKARI TAKE NY

NO, ROU Reynolds hasn't come down with a terrible stomach bug while on tour in the U.S. – he's just perfecting some serious dance moves onstage in New York. To celebrate their first full American tour in support of last year's The Spark album, the St Albans dance-rock titans have brought Milk Teeth out for the ride across the States. And, it seems, Rou went back to a 1978 disco to get himself a new shirt for the occasion. Hopefully by the time the band hit 2000trees in July, the man Reynolds will have his moves down like a Home Counties John Travolta.

PHOTO: LORI GUTMAN

WORDS: JAMES MACKINNON PHOTO: CARL NEUMANN

Frank's sunburn: Painful

THE WOLF BITES BACK

AFTER AN UP-AND-DOWN 2017, **FRANK CARTER**'S 2018 IS LOOKING AWESOME, WITH AN AUSTRALIAN TOUR DONE AND A **RATTLESNAKES** LIVE ALBUM DUE. WATFORD'S FINEST FILLS US IN ON WHERE HE'S AT...

IF YOU'VE looked at Frank Carter's Instagram recently, you'll see he's been having a high old time on tour in Australia with The Rattlesnakes. But it's not just escaping the frosty cold of the UK for the blue skies and hot sun down under that's made the British punk hero so happy. After a 2017 that saw huge highs (releasing brilliant second album Modern Ruin; headlining the O2 Academy Brixton in December), and confusing lows (the cancellation of a U.S. tour; personal problems), Frank's 2018 is shaping up nicely. And with a live album of the Brixton show next month in the works, we caught up with him to get the news, straight from the wolf's mouth…

HOW WAS THE TOUR IN AUSTRALIA?

FRANK CARTER (*VOCALS*): "It was probably the best tour I've ever done. The shows were a mixed bag of capacities – the first two we played to a couple of hundred people each, then all of a sudden we played to 500 people at a sold-out venue in Brisbane. And then the next night we were playing to 800 people in Melbourne! It's a lot of people when you think that you're about as far away from home as you can be. It was a real moment for us, and it was really special. In the past, I probably would have found something to feel fragile about, but this time around it's about enjoying it all before it disappears."

WAS IT NICE TO ESCAPE THE WINTER WEATHER?

"Fuck, man, we've gone from 40-degree heat to minus one, so I'm still hurting! And I'm handling the jetlag terribly. I was up at 5am this morning making brownies!"

DID YOU MANAGE TO CHECK OUT ANY OF THE LOCAL WILDLIFE IN AUS?

"Yeah! In Brisbane there's this really cool koala sanctuary called Lone Pine. We hung out with the kangaroos and koalas, and it was fucking fun. Koalas can apparently be quite vicious, but they're mostly smashed off their face on eucalyptus so they're kind of docile. Kangaroos are wicked – they were just chilling in the sun. It was 40-fucking-degrees, though, so who wants to do anything in that?"

Frank, look the other way, there's something worth seeing…

HOW DID YOU FIND THAT WHEN YOU WERE PLAYING SHOWS IN A SWEATY ROOM?

"Brisbane was hard work. That was one of the hottest shows I've ever played – there was no AC in the venue! But, for all the things that I could complain about, I just remind myself that I'm on the opposite side of the world playing a gig to a few hundred people that are really excited about my music. Then it doesn't matter how fucking sweaty I am, I just deliver the performance I think they need, and everything just slips away. It was a perfect tour. The last day we rented a boat and cruised into Sydney Harbour and swam at Shark Beach. It was fucking beautiful, and it was about as good as life gets."

> ***"THIS TOUR HAS BEEN AS GOOD AS LIFE GETS..."***
> **FRANK CARTER**

LAST YEAR WAS A YEAR OF HIGHS AND LOWS FOR YOU. IS TAKING CARE OF YOURSELF GOING TO BE A HIGH PRIORITY THIS YEAR?

"It's the highest priority now. Without me none of this exists anyway, so I've got to stop fucking about, really. I've got to take this very, very seriously, because without me there is no band, there is no tattooing, there is no travelling. I'm a father now, and I want to be in my daughter's life for a long time. There's a lot of beauty in the world, so I want to be able to enjoy that. I'm always trying to find the correct balance and it's not easy, you know? I'm getting divorced at the minute, so it's always going to be bit of a struggle. But we'll be fine and we'll work it out. My day-to-day now is more painting, more relaxing, more yoga and spending time with people that I love and people that love me."

YOU'VE GOT A LIVE ALBUM FROM BRIXTON OUT IN MARCH. HOW DID IT FEEL TO SELL THAT GIG OUT?

"Obviously I was pretty fucking over the moon! I'd actually played there before in Gallows, but never headlined. We were all in shock for most of that day!"

DID YOU WANT TO RECORD THE SHOW AS EVIDENCE THAT IT ACTUALLY HAPPENED?

"No, I think the evidence was in people's faces and the feeling of being there onstage. It was more greed for ourselves, really. We wanted to be able to relive that moment, because when you're onstage it can go by quite quickly and it can feel like it's slipping away."

YOU PLAYED ALL 23 SONGS THE RATTLESNAKES HAVE RELEASED SO FAR. WAS THAT TO MARK THE END OF THAT CHAPTER?

"Yeah, essentially. Mostly it was because someone mentioned it as a joke, like, 'Why don't we play everything we've released?' That was 23 songs, and 23 is this number that has followed me around all my life. It's quite an important number for me. It was fate and we had to do it after that. Although we actually ended up playing 24 songs, because we played Fangs twice!"

HOW HAS THE NUMBER 23 FOLLOWED YOU?

"In all ways. I see it almost every day, randomly. It's tracked me through my life and been present in really weird ways at all major junctures of my life. As a small example, off the top of my head, the day I announced that I was leaving Gallows onstage was at Sonisphere [2011]. When we got to the festival, our dressing room was cabin number 23. Out of all the hundreds of bands playing that day, we were 23. So that number has just been there as a bit of a guiding light, and whenever it pops up I know things are going to be okay."

SO IT'S A GOOD SIGN RATHER THAN A BAD OMEN?

"Oh yeah, it's not a negative omen. It's a totem, and whenever I see that number I feel totally good vibes."

23 Live At Brixton Academy *is released on* ***March 9***

The Ghost Inside: drummer Andrew Tkaczyk, far right

→ THE FEED

GHOST INSIDE MAN RETURNS

TWO-AND-A-HALF YEARS SINCE **THE GHOST INSIDE**'S BUS CRASH, DRUMMER ANDREW TKACZYK HAS RELEASED A NEW EP. HE GIVES US THE LOWDOWN…

THE GHOST Inside's drummer Andrew Tkaczyk has released his first new music since the bus crash in November 2015 that tragically killed two people, and left the band with severe injuries. Written and recorded by Andrew – who had to have his right leg amputated below the knee in the aftermath of the incident – the seven-track EP (dubbed Coma Visions, and released under the name One Decade) is an impressive slab of instrumental tech-metal. But its quality pales in comparison to just how good it is to hear Andrew behind the kit again, and the unbroken spirit that flows through it, the result of overcoming huge obstacles and not letting anything stand in your way.

"Creating music is literally all I know," Andrew says, speaking exclusively to Kerrang! about the release. "It honestly feels amazing [to have this record out]. To have gone through what we did and get to this point now is such an accomplishment. I was always so busy with The Ghost Inside, and I used the downtime as an opportunity to go for it. I can't even describe how much it helped me mentally the last couple of years."

Beats by 'Drew

Unsurprisingly, the online response to the release has been overwhelmingly positive from fans. It's something that the drummer is incredibly grateful for.

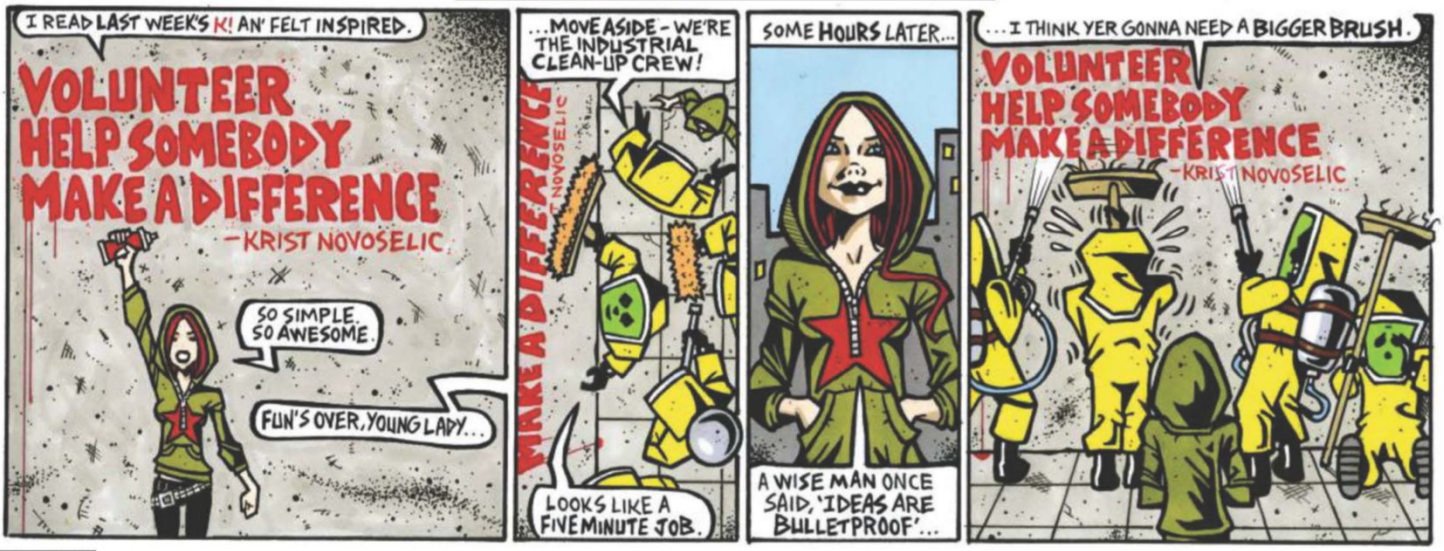
"I've been pretty taken aback by the extremely positive reactions so far," Andrew says. "I'm just thankful that they have taken the time to check this project out even though it's very different from The Ghost Inside. It makes me feel all warm and fuzzy."

Meanwhile, The Ghost Inside have publicly expressed their support for the project, tweeting, "We're really proud of what Andrew has done with this. We're still a band, he's still in the band, he just has talent coming out of his ears and let a little bit of it out into these songs."

"I just want to say thank you, again," the drummer adds, issuing a message to the fans who have supported TGI through this hard time. "Thank you all a million times over for sticking with us through this. Again, we are still working hard to reach goals in our personal lives and as a band. We are not going to give up that easily. As long as you stick with us nothing is out of the realms of possibility."

Kerrang! extends our best wishes to The Ghost Inside gang for their ongoing recovery, and we hope the band will be back on the scene soon.

PANDORA BY RAY ZELL Rayzell.com



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METALLICA'S JAMES HETFIELD HAS BEEN CAST AS A COP IN A FORTHCOMING SERIAL KILLER BIOPIC...

James Hetfield waiting patiently for Oscar night

HAS JAMES Hetfield suddenly wondered if his high school careers advisor might have been onto something with that police officer idea, quit Metallica, and pursued an entirely different path? Nope, but he is doing something new: acting.

Here's Papa Het himself on the set of Extremely Wicked, Shockingly Evil, And Vile, an in-production biopic of infamous American serial killer Ted Bundy. He plays no-nonsense Highway Patrol Officer Bob Hayward, who arrested Bundy – played by Zac Efron – in 1975. John Malkovich is also appearing in the flick, while it's directed by Joe Berlinger, who made Metallica's 2004 documentary Some Kind Of Monster.

With the film still in the works, it's going to be a while before we see the big man's acting debut. But while you wait, check out these other movies that saw rockstars heading to the silver screen…

FLEA
THE BIG LEBOWSKI

Red Hot Chili Peppers bassist Flea has a habit of popping up in movies. He was in Biff's gang in Back To The Future II and III, and in last year's Baby Driver, among many others (seriously, check out his IMDb). But his finest hour came as no-nonsense nihilist Kieffer in The Big Lebowski, who greets the titular hero by chucking a live marmot in the bath with him as part of a violent threat. Like the rest of the movie, Flea's exuberance in the role is amusingly surreal – not to mention his funny accent – and he's infinitely better on screen than his RHCP bandmate Anthony Kiedis was in Point Break.

MARILYN MANSON
SALEM

Manson? Playing, as he described it, "a barber who gives autopsies and travels somewhere between the worlds of the dead and the living, dealing with all the things that witchcraft has caused and can't fix"? In Salem, Massachusetts, home of the infamous witch trials? Um, yeah. Apparently he reckoned this is sort of what he does anyway. Which is handy, because it meant that the God of Fuck is absolutely brilliant in macabre U.S. series Salem. It is a bit like something he'd come up with, actually.

HENRY ROLLINS
HEAT

Like Flea, former Black Flag singer Henry Rollins has racked up the movie appearances over the years. However, ol' Hank has never been better than he was in HEAT, also starring Al Pacino and Robert De Niro AT THE SAME TIME. He plays a bodyguard who gets the absolute crap beaten out of him by Pacino's LA cop character. Apparently Pacino didn't want to get too physical and hurt his co-star. When Henry encouraged him otherwise, the enthusiasm of Pacino's punches and hair-pulling are said to have made his eyes water. And, yes, the role is small (and, ultimately, doomed – *spoiler*), but the fact that the film is already awesome and then you go, 'ROLLINS!' when he appears means his screen time is all gold.

JON BON JOVI
U-571

Did you ever think you'd see Jon Bon Jovi in a submarine, as part of a crew daringly trying to retrieve an Enigma machine from a wrecked Nazi U-boat during WWII? No, but it happened anyway. For a war movie, U-571 was absolutely awash with historical inaccuracies, but featured a surprisingly good turn from ol' Jobby as Lt. Pete Emmett. Once you stopped wondering how it is that a man in a submarine at the bottom of the Atlantic Ocean could maintain such pristine hair and teeth, anyway.

GENE SIMMONS
RUNAWAY

Remember that massive sci-fi movie from 1984 where a load of robots get violent in the future? That's right, it was Terminator. The participation trophy here goes to Runaway, starring moustache enthusiast Tom Selleck opposite a dastardly tech-villian named Luther, played by Gene Simmons. It's not as shit as it sounds, and the KISS mainman is surprisingly good at playing a ludicrous baddy with eyes fixed on power. Who'd have thought, eh?

WORDS: NICK RUSKELL

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BLACK MOTH

FOR FANS OF: BLACK SABBATH, QOTSA, KYUSS

WHAT YOU NEED TO KNOW

WHAT: Heavy, groovy riffs ("Mothic Horror") from Leeds.
HEAR: Anatomical Venus out on out March 2 on Candlelight. Pig Man is an especially unhinged treat – if you couldn't already tell from Harriet's comments…
MORE INFO: Facebook.com/themothpit
CHECK OUT: The trippily-kaleidoscopic Moonbow video. "An ode and an offering to the moon herself, in the hope that she will shine her silver blessings on Mothic ventures to follow," according to Harriet. Ace.

WORDS: SAM LAW **PHOTO:** GOBINDER JHITTA

WITH A NAME LIKE THAT, THIS LOT AREN'T LIKELY TO BE POP-PUNKS, RIGHT?

Correct. The Leeds quintet have been steadily making a name as one of Brit-metal's most texturally diverse outfits. "We started-out as a '60s garage rock band when we were teenagers," enthuses vocalist Harriet Hyde, "and we've obviously got a lot of stoner-metal influence. But there's also a lot of heavy grunge influence; the outsider ethos of a band like Melvins; the proto-punk of The Stooges and, obviously, the doom of Black Sabbath and Pentagram. Personally, I also see a lot of feminine influence from acts like PJ Harvey and L7 in there, too. We're a motley crew of individuals. There are strong personalities throughout the band. That comes through in our music in a lot of different ways."

THEIR UPCOMING ALBUM IS CALLED ANATOMICAL VENUS. WHAT'S THAT TITLE ABOUT?

Well, the Anatomical Venus in question was a type of late-18th century model made by sculptors so that surgeons could learn about the female anatomy. "The thing was that they were just far more exquisitely beautiful – to the point of being erotic – than they scientifically needed to be," Harriet explains. "Even in this exposed, violated state, they had to be made up with pearl necklaces, gold hair tied-up and expressions of ecstasy. I'm training to be a psychotherapist at the moment and, metaphorically, I find they express a lot of what I think about the female experience. There's a book by Joanna Ebenstein called The Anatomical Venus which massively inspired me and my co-lyricist Jessika Green about how they were these things made by men to be just how they want them to be. We actually meditated on the images of the 'women' in that book to try to give them a voice."

> **"SOME OF OUR SONGS ARE REAL ODDITIES…"**

INTERESTING. SO WE'RE GUESSING ACCESSIBILITY ISN'T A PRIORITY…

Not exactly. "We write what we feel and do whatever the hell we want. That's what makes us weird and makes us more interesting. Just honing in on one genre might be easier – but we'd be bored shitless," stresses Harriet. That can be troublesome, mind. "Some of our songs can be such oddities that the label might say, 'There's no way that can go on an album.' On the new album, that song is Pig Man. The things I think about are sex and death and it's become a Black Moth trope to have songs about sexual deviance as a metaphor for love and life. Pig Man is about farm hands [in Puritan America] who were basically having their way with the animals, but ended up being accused by the locals of communing with Satan in an attempt to create unholy offspring…"

LOVELY. SO, WHAT'S THE GOAL BLACK MOTH ARE FLUTTERING TOWARDS?

With the line-up recently consolidated by the addition of guitarist Federica Gialanze, the focus has shifted to songwriting. "We were a bunch of kids when we met, just excited to be in this psych-doom band. Our musical tastes were still developing. Since then, especially working with producer Jim Sclavunos [of Nick Cave & The Bad Seeds and Grinderman], our influences have branched out. We're still a bunch of idiots, but we've also been through a lot in our lives, and some of that facing into maturity and seriousness has come through in the writing. This record is about personal connection, and I'd like to connect with as many people in different countries across the world as possible. I'm also on a bit of a personal mission to inspire women – especially now that Federica's in the band – to look at us the way I used to look at bands in magazines, and think: 'Wow, I can do this, too!'"

YOUR FAVOURITE NEW BAND

(L – R:) Harriet Hyde (vocals), Dom McCready (drums), Federica Gialanze (guitar), Dave Vachon (bass), Jim Swainston (guitar)

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KERRANG! ROCK CHART

NO, **A PERFECT CIRCLE** AREN'T UPGRADING THEIR INTERNET PACKAGE… THEY'RE MAKING IT TO NUMBER ONE HERE INSTEAD

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	2	1	A PERFECT CIRCLE	TALKTALK
2	4	1	MIKE SHINODA	ONCE AGAIN
3	4	3	MARMOZETS	RUN WITH THE RHYTHM
4	2	4	JUDAS PRIEST	FIREPOWER
5	4	2	THE XCERTS	DRIVE ME WILD
6	1	6	ROLO TOMASSI	AFTERMATH
7	3	2	FALL OUT BOY	CHURCH
8	4	6	CONJURER	RETCH
9	2	8	DON BROCO	TIGHTROPE
10	1	10	THE WONDER YEARS	SISTER CITIES
11	3	8	TURNSTILE	MOON
12	3	9	DREAM STATE	IN THIS HELL
13	2	13	FIZZY BLOOD	ADHD
14	2	13	THE ONE HUNDRED	CHAOS + BLISS
15	8	2	WATERPARKS	LUCKY PEOPLE
16	2	17	TOO CLOSE TO TOUCH	BURN
17	1	17	BLACK FOXXES	MANIC IN ME
18	2	18	JONATHAN DAVIS	WHAT IT IS
19	4	4	KNOCKED LOOSE	OBLIVIONS PEAK
20	8	3	MACHINE HEAD	CATHARSIS

STAFF PICK!

OBLIVIONS PEAK
KNOCKED LOOSE

DAVID McLAUGHLIN, ASSOCIATE EDITOR

"The recent K! cover stars opened their vicious 2016 debut album, Laugh Tracks, with this, setting the tone for destruction perfectly. Imagine a tank rolling downhill with no brakes and you're lying prone at the bottom…"

DID YOU KNOW?

WHAT IT IS
JONATHAN DAVIS

This is the first single from the Korn man as he finally reveals his long-awaited solo project. In fact, this song and the album that will follow it has been some 10 years in the making for the iconic vocalist. As for who will be in his touring band? That remains to be seen…

INSIDE THE SONG…

ROB HALFORD, JUDAS PRIEST

WITH THE RELEASE OF YOUR NEW TRACK, FIREPOWER, WHAT CAN YOU TELL US ABOUT THE MEANING BEHIND THE SONG, ROB?

"Firepower is about… well, firepower! It's just total heavy metal, isn't it? Richie [Faulkner, guitar] told me that there's a bit in it that's the fastest thing we've ever done. Like, faster than Painkiller. That's fucking incredible, isn't it?"

STAFF PICK!

TIGHTROPE
DON BROCO

NICK RUSKELL, SENIOR EDITOR

"A massive, dancefloor-shaking anthem from the Bedford boys' new album, Technology. Get your dancing shoes on and get ready to shout the chorus loud! Keep away from tightropes unless you know what you're doing, though."

STAFF PICK!

RUN WITH THE RHYTHM
MARMOZETS

STEVE BEEBEE, WRITER

"After a deliciously meditative intro, Marmozets set off like Winter Olympic speed skaters – but this lot have less chance of falling. It's another song that clutches at the emotions, and its shiny hook is gold medal material."

DID YOU KNOW?

SISTER CITIES
THE WONDER YEARS

The title-track to TWY's new album was written with the help of photos. The band took snaps on their travels, and crafted it into this ace song.

STAFF PICK!

TALKTALK
A PERFECT CIRCLE

DAN SLESSOR, WRITER

"Yes, the endless wait for new Tool music continues, but in the meantime Maynard James Keenan has seen fit to bless us with this gorgeous slice of melancholic-yet-sky-searing rock. With 14 years having passed since dropping their last full-length, it wouldn't be unfair to suspect A Perfect Circle might well have lost what made them so special in the first place. But this really is not the case: TalkTalk bears all the hallmarks – and quality – of their 'classic' catalogue. Between the waves of gorgeous, processed guitar, the loping, insistent beat, and of course those iconic pipes, the result incites spine-tingling stuff."

INSIDE THE SONG…

MARK HOLLEY, BLACK FOXXES

TELL US ABOUT MANIC IN ME, MARK…

"This is purposefully written to have a pop structure. I wanted it to sway back and forth in a repetitive manor to inject the listener with the hooks. The song's about balancing inner rage and calm. '*You are the weather*' refers to feeling still and serene amongst another's company. Whereas '*I am the manic in me*' quickly interjects that, on my own, I can't control the inner manic."

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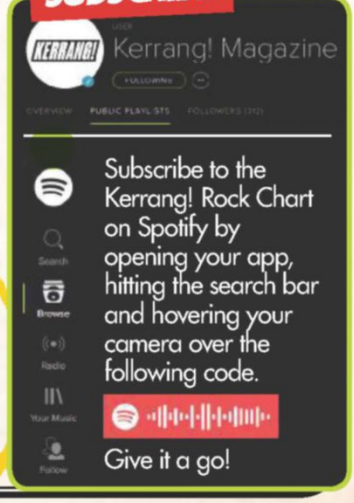


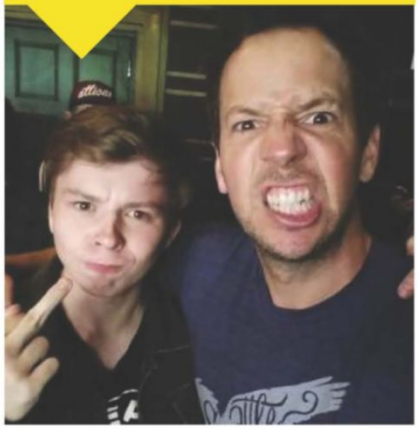
KOMMUNITY: YOUR PAGE, YOUR LIFE

BAKE MASS

"My dad made the sickest Creeper cake for my birthday!" says **@jemimaxsmith**. *Blimey, your dad's got mad baking skills. Kinda rude of Creeper's logo to threaten us with a scythe while we mentally plan how many slices to eat, though. (It's seven, FYI. We're going to have seven slices.)*

I'D DO ANYTHING (FOR A SELFIE)

"I met Simple Plan's Pierre Bouvier at a concert June last year – one of the best days of my life," says **@flyingnipples_1**. *This is an ace picture, but we're far too disturbed by your username to really say anything more… *Shudders**



WINNER!

DRAW-STEN KNIGHT

"My artwork… I will let you judge as to whether or not it's badass!" says **@EllieSayers**. *Our verdict is in: this is so bloody good that we're pulling that very expression Awsten is in your portrait. You've won tickets to see Milk Teeth on their upcoming UK tour – drop us an email at Feedback@kerrang.com to claim your prize!*

THANK YOU FOR THE PEN-OM

"I drew this while pretending that my German homework doesn't exist," @nebula.img. Nice work, and we like your thinking. If you could maybe knock something else up for us while we pretend like we don't need to vacuum the flat at the weekend, that'd be swell.

AUTOMAT-PIC

"I met Don Broco in Manchester. They loved me because I gave them Creme Eggs! Well, I gave three of them Creme Eggs because one of them is vegan. Si got two!" says **Frazer**. *Well, aren't you just the loveliest and most thoughtful chap ever? Plus, Si deserves two Creme Eggs anyway. He's wearing an ABBA T-shirt. Man's got seriously good taste, and he should be rewarded accordingly.*

ANDREW W-HEY!

"Andrew W.K. came into my uni the other day!" **@Bandkittycat** *reveals. So he's a partying legend AND a scholar? Wow, just when we thought that guy couldn't get any cooler. We hope he gave a lecture on how to keep those whites in such good condition. It's something we've always wondered about him.*

FACE IN THE CROWD

IS THIS YOU?

BAND: Jamie Lenman
WHEN: 09.02.18
WHERE: O2 Academy Islington, London

■ DO YOU like to show off your multitasking skills at gigs, patting your head while holding a pint simultaneously? Because we're really impressed about that, tbh. Please do it again. And again. Anyway, email us over at Feedback@kerrang.com with a recent picture of your ticket, as well as a photo of yourself, ***BECAUSE YOU'VE WON A PAIR OF TICKETS TO SEE THE MIGHTY ROLO TOMASSI!***

INK-FINITY ON HIGH

Here's **@ruscanelise***'s fresh new ink in honour of Fall Out Boy's latest album, M A N I A. We SEA, what you did there, dude, and it's TURTELY badass. We're just SQUIDDING with the terrible ocean puns. But please note that funny play on words are most certainly WHALECOME here. Yep.*

NEXT WEEK

WIN! MOOSE BLOOD TICKETS!

Picked up this week's mag because you love the coverstars? Good, because, as well as an in-depth interview with Moose Blood over the page, we're also offering you a pair of tickets to their UK tour! So we'd like to see the following from you…
1) A selfie with a pop-punk band of your choice, looking as metal as possible, because LOL. 2) A healthy helping of baked beans arranged to look like a Slipknot mask. 3) A drawing of last week's coverstars, Rage Against The Machine, fighting the power on pogo sticks. Easy enough, right? Anyway, good luck! GO, GO, GO.

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*Show us via Twitter (**@KerrangMagazine**), Instagram (**kerrangmagazine_**) or **Feedback@kerrang.com**!*

Beach boys: surveying the, ahem, rock scene before them

BONDED BY BLOOD

IT'S BEEN A TRAUMATIC 12 MONTHS FOR **MOOSE BLOOD**, ENDURING UNTOLD PERSONAL STRIFE TO EMERGE WITH THEIR MOST EMOTIONAL ALBUM YET. THEIRS IS A STORY OF STRUGGLE AND SURVIVAL, AND AT ITS HEART IS A BAND OF BROTHERS BUILDING SOMETHING SPECIAL...

WORDS: DAVID McLAUGHLIN **PHOTOS:** TOM BARNES

Some pads, some pens, some smokes and a shit-ton of inhibitions drowning at the bottom of a couple dozen bottles of Jack Daniel's. That's pretty much the bullet point summation of what it took to bring the songs that make up I Don't Think I Can Do This Anymore to life. That's the loaded title of Moose Blood's third album, and as its sentiment would suggest, things didn't come that easy.

All things considered, the band were probably due a fork in the road, following five years of rapid ascension, propelling them from the toilet circuit to sold-out shows in front of thousands of adoring fans around the globe. Then 2017 happened and everything changed.

Through late September and October last year, vocalist/guitarist Eddy Brewerton and songwriting partner, best friend and fellow six-stringer Mark E. Osborne, faced up to the biggest artistic challenge of their lives. Inside, a swirling, tangled mess of hurt and anguish played on their minds. Though they possessed a shared sense of laser-guided purpose to cut through it all, a whole bunch of demos were still crying out for some cherry-on-top words and melodies. They just didn't know where to begin unpacking all of the months, and indeed years, of feelings they instinctively knew they had to pour out on this album. So they poured out a couple of whiskey measures instead, and then some more, and then some *more*. Drinking deep into the night, every night on the balcony of their rented LA apartment, they'd chat

through the various subjects and issues that had been plaguing their individual and band lives, jotting down words and phrases that in the warm, fuzzy light of a hangover-healing sun, might still feel good enough to make the grade and end up on a song.

"We don't deal with things in the healthiest ways," says Mark, taking a sip from a fresh serving of double gin and ginger. "We are just rubbish at talking about our feelings."

Today, he and the band have invited Kerrang! down to his home of Whitstable, in Kent. More specifically to The Peter Cushing, a former cinema in the heart of things, grimly hanging onto its fading grandeur in spite of its current, jarring incarnation as a Wetherspoons, complete with imagery, memorabilia and decorative bunting in tribute to the late great Hammer horror star – who adopted the town as his place of retirement until he passed away in 1994. Not that the guitarist has any particular affinity for the bar. It just happens to be situated within stumbling distance of his home, a literal stone's throw from the beer garden. Plus, the drinks are cheap.

"There's always that drink alternative," Mark sneers, expanding on the pair's unconventional writing process for the band's new album. "It's like a fucking devil on your shoulder saying, 'This'll help.' When something's not right in your life, the temptation is to drink yourself stupid to block it out, like, 'Well, I already feel fucking shit, so I may as well get pissed up.' It isn't the best thing to do. But we were at the point where we had to [do that], because these things were eating us up."

These "things" of which he speaks, we'll get to in due course…

Amidst lively discussion of the record today – its inspirations, their struggles and hopes for how it fares – the key theme that comes through everything is the bond between Moose Blood. The relationship between Eddy and Mark in particular, not only as a working duo, but as friends of almost 10 years, is the bedrock upon which this band's strength is founded. You get the sense it wouldn't quite work the same without one or the other, and that neither could really add their own sprinkling of pixie dust if their mate wasn't also putting his all into proceedings.

"We're really lucky we're so close and we know each other so well," Eddy nods. "We were close before the band anyway, but now we've shared all of this together. I see Mark just as much as I see my family (*laughs*)."

"Yeah, he's starting to piss me off, if I'm honest!" Mark jokes, as if to steer the tone of conversation back to something more befitting the Wetherspoons atmosphere. But there's an obvious, heartfelt mutual appreciation between the banter. When the band aren't on the road sharing close quarters, the pair play football together and hang out back home. Later, they make plans to meet the next morning for a gym session. And Moose Blood isn't even the first time they've shared jobs – Mark used to be Eddy's boss in a pre-band retail life. Theirs is a closeness that only comes from shared experiences, of times good, bad, ordinary and extraordinary. Several songs on the record tap into it, in fact (Just Outside and All The Time, in particular), a natural extension of those drunken heart-to-hearts in LA.

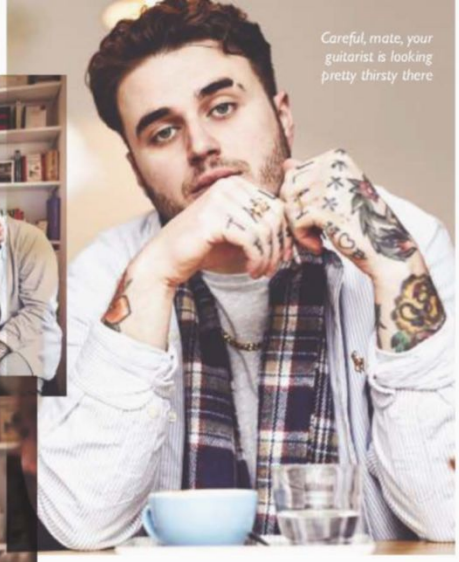
"I was in the middle of a bad break-up recently, and having Eddy around helped me get through it," Mark reveals. "He's been around through the worst things that have happened in my life, but being comfortable knowing we can have any sort of chat or just go do something to take my mind off things, like grab a beer or a coffee, helps. Everything takes time. Doing the little things makes the world of difference."

"It killed me seeing him being so upset," the singer says. "It was horrible. Especially being away together, you're with it all the time. It's cool that we're so close we can get through it."

Eddy came to regret styling his hair with extra-strength glue

Eddy didn't appreciate the lads making fun of his hand being stuck

An eagle-eyed Mark waits for his moment to nick Eddy's coffee


Careful, mate, your guitarist is looking pretty thirsty there

Getting through it all was the only choice, too. As it was the only goal Moose Blood dared set themselves.

"Being able to make this record was as far as I saw it, to be honest," Mark confesses. "The thing I've learned through everything that has gone on is that whenever you're at your highest, something will come along and fucking bring you crashing back down to earth. It's made us a bunch of miserable bastards (*laughs*)! Whatever happens after the record, so be it."

In light of how threatened their stability and future seemed just under a year ago, it's easy to appreciate why the guitarist might have felt that way.

It's coming up on a year ago in a couple of weeks. In mid-March 2017, while on tour and riding high in America, Moose Blood's very foundations were suddenly shaken by untoward claims made on social media about founding drummer, Glenn Harvey. Given the lurid nature of the allegations, a subsequent statement confirmed that he was no longer a member of the band, and alongside their label Hopeless Records, they would be making a charitable donation to RAINN, an anti-sexual violence organisation. "In no way do we support any disrespectful or inappropriate behaviour," it simply read, "This is not a decision we've taken lightly."

Despite completing the remainder of their North American touring commitments, the band were deeply affected by it all. Even today, you can tell it's still something of a sore point; understandably so, given how unseemly the whole affair is – especially for a band who built their whole brotherhood and ethos on the inclusive, welcoming tenets of 'mates club' and 'emo is a gang'. In a way, Moose Blood are a band of relatively ordinary blokes in an extraordinary situation. They're family-oriented men, who just want an easy life. They're the sort of band who can't quite believe their luck. Yet the devastation caused by the controversial turn of events last year left them scarred, but stoic. In classic British fashion, they're just getting on with it.

"It's just one of those things," Eddy meekly offers with a hunched, awkward shrug of his shoulders. "It's not ideal, but you get through."

"It was obviously awful," Mark admits, rather more animatedly. "Just awful. We never thought we'd be affected by anything like that, and it completely killed us."

All of a sudden, the band who'd shared sleeping bags on concrete floors across the States, inspiring deep devotion in fans across the globe with their relatable 'emo'-tinged rock tunes, were in crisis. Everything they'd worked hard at and sacrificed time at home with family for threatened to come to naught.

"Everyone just wanted to go home, everyone wanted to leave," Mark sighs. "There was never really a conversation [about giving up], but it was how we all felt; we were saying things like, 'We ain't in it for this.' It was really hard, and it

"WE SAID FROM DAY ONE, **WE FEEL LUCKY** WE GET TO DO THIS"

EDDY BREWERTON

took a while before we felt like we wanted to go back into a room and play those songs again…"

But eventually, somehow, that's precisely what they did. That's why today, we're joined by new drummer – an old friend and Moose Blood fan – Lee 'Bird' Munday, who completes the line-up, alongside bassist Kyle Todd. Bird's first gig? A little festival you might have heard of called Download. No pressure or anything. Like everything else that's been thrown at him to date, he insists he took it all in his stride. Though he will admit there was one moment that threatened to overwhelm with the magnitude, force and emotion of it all.

"We were playing Bukowski [from 2014 debut album I'll Keep You In Mind, From Time To Time] and there was a bit where we stopped and the whole crowd started singing the words," he begins. "Honestly, I started welling up. It was quite an eye-opening experience…"

When Bird speaks about life in the band so far, there's a box-fresh, wide-eyed wonder underpinning it all. Despite spending the better part of his adult life in various local acts, the newness of everything on this scale fills him with an enthusiasm that's so endearing it's easy to understand why he was the natural fit to help the band pull themselves together again. And a little insight into his story illustrates just why he's as determined as anyone to make the most of the shot he's been given.

"I had almost given up on music, honestly," he confesses. "I was a postman, I was about to get married, I'd been trying in a few bands for about 15 years and nothing had really happened. Then this came along – obviously not in the best circumstances – but it was an opportunity I couldn't turn down. Eventually, me and my now-wife cut our honeymoon short and pretty much gave up our house to move in with her parents, just so I could join the band full-time. When I got the call from Mark offering the gig, it felt like winning the lottery."

If the amiable sticksman thinks his numbers had come up, that's nothing compared to the gratitude the remaining members of Moose Blood share about the new lease of life his addition has instilled in their ranks.

"We've said it from day one: we just feel really lucky that we're doing this," Eddy offers sincerely.

"Having Bird involved is a great refresher and reminder of how grateful we *should* feel," Kyle says, visibly buzzing about playing alongside someone he used to look up to in the Canterbury scene. "His enthusiasm is new and that rubs off on all of us," he adds, beaming. "We're all in this together…"

It was in that spirit of togetherness, the quartet approached the creation of I Don't Think I Can Do This Anymore. It's tempting – and many will likely fall into such a trap – to draw conclusions about the salacious surrounding circumstances and the striking statement of its title. Tempting, but wrong.

"It's got nothing at all to do with that stuff," Mark insists firmly.

"It's life in general, innit," Eddy motions, indistinctly. "Everyone gets to that point when you don't think you can do something anymore…"

"There are things that we all struggled with," Mark adds, suddenly aware that they're perhaps being a touch vague so far: "The title originally came from me, about being in my old relationship. I suggested it to Eddy, and it was something we could both relate to. Whether it was different perspectives or not, we knew it was exactly what we needed to call the record. It was something that felt really poignant."

BETWEEN THE LINES

EDDY AND **MARK** PICK THE LYRICS THEY'RE PERSONALLY MOST PROUD OF ON THIS RECORD

"I AM DIFFERENT SOMETIMES I'M NOT HAPPY ALL THE TIME"

MARK: "This is basically me admitting to myself that I struggle at times. I don't process the things that affect me properly."

"I DON'T WANT TO FEEL LIKE I'M NOT GOOD ENOUGH ANYMORE"

MARK: "This is to do with coming out of a relationship and feeling as though you're not worthy of having someone."

'Google Maps said the pub was around here somewhere…'

It's in the breakdown of Mark's seven-year relationship, and the subsequent fallout, that much of I Don't Think I Can Do This Anymore finds its beating heart and origins. Orbiting around that are themes of love, friendship, communication, family, gratitude, heartache and hurt – things all four of the band's members can recognise and appreciate.

It's little wonder, then, that many bottles of booze were required before even these best of friends could summon such issues and begin to process how those feelings would transform into songs. But from the outset, everyone was united in their focus and commitment to leaving absolutely nothing behind on this one.

"It was the toughest time writing," the vocalist admits with a crease of his brow. "It's not that we haven't done everything we could before, but we knew, this time was different. I don't think we realised how tough it would be. And it was an experience that I'm never going to forget."

For his part, Eddy wrote songs for and about his daughter (Have I Told You Enough), his wife (Can We Stay Like This), his grandparents (Promise Me), his mum (Walk All Day With You) and even Mark (Just Outside). His words came from a place of honesty and simplicity, drawn entirely from specific instances and personal experiences. Emboldened, Mark unpicked the bones of his own personal anguish, writing songs about his ex (Talk In Your Sleep, All The Time) his late father (You Left In The Worst Way) and touched on historic struggles with depression and self-worth (Pull Me From The Floor, Such A Shame). Though they came at things from different perspectives, one aim that each shared was their desire to be brave in the words they committed to the cause. There was no shirking or holding back, no matter how difficult it felt. Longtime producer Beau Burchell made sure of it.

"He'd ask what every word meant, and where it came from, line by line," the singer shares. "It did get a little frustrating and hard sometimes, but I'm really grateful for it, because we wanted to put everything into these lyrics. It made for the best songs."

Having manned the console on all three full-length records now, the Saosin guitarist is something of a silent, unofficial fifth member of Moose Blood whose input, scrutiny and advice is trusted implicitly. It all got a bit much mid-way through Pull Me From The Floor, however, when Beau pushed and pushed Mark to dig deeper and really open up, with the guitarist reaching a breaking point and threatening to scrap the song. But when the breakthrough came, so too did the

"How could I forget your voice"

EDDY: "As I was leaving to fly to Australia for the first time, I was saying goodbye to my little one and she said, 'Don't forget my voice.' It was the hardest goodbye. I knew I had to write about it."

"I can't believe that we're standing here"

EDDY: "When we were in LA recording, I was lucky enough to have my wife fly out to spend a few days with us. We looked over the city at night and I couldn't believe we were there together."

"I'm so proud I get to call you mum"

EDDY: "My mum is the most incredible woman. I feel so lucky to have her. She means the world to me and I wanted a line to tell her."

Eddy really did take the band's ribbing quite badly

realisation of why they were going the extra mile, and why they simply had to.

"I wanted to finish this record – and I think we all did – knowing that there was no more I could give," he explains. "I wanted to feel like I'd left myself bare and let everything out of my system. Because you never know what happens in life. Maybe there'll be a time when I can't make music, or I won't ever get the chance to make another record.

"I can forever be proud that there is nothing else I could have done to make this record any better," he adds, passionately. "There has never been anything in my entire life where I've felt like I've given 100 per cent of my heart and soul to it. Through school, jobs, or career paths I've never done my very best and I know that sounds rubbish, but this has meant more to me than anything I've ever done before. When we finished recording, we sat in the studio and I said to the boys, 'I'm drained, I'm absolutely done.' I almost felt… kind of proud of myself."

The guitarist pauses, sups some more gin and ginger and allows himself a smile; the smile of a man who's turned his vulnerability and fragility into a source of strength, pride and self-worth – possibly for the very first time.

That fragility is quite astonishing in the wider context of how successful Mark and the band have been in such a relatively short space of time. Consider how this is a band who in just five years have gone from playing small pubs, to gracing festival main stages, and whose London headline shows will soon have progressed from the Borderline to the Roundhouse. Consider the fervent following they've amassed in that time, who buy into and believe every word and emotion built into their songs. Consider how it's not just a UK phenomenon, either, with tales of screaming fans and tears streaming down faces in front rows at shows as far and wide as Sydney and California. And yet, no-one in the band really gets why. Why *them*? What is it that makes Moose Blood a band fans latch onto so passionately?

"I'm honestly not sure," Kyle admits.

"Maybe it's the lyrics," Bird suggests.

"I don't think we'll ever understand," Mark reckons. "It's so lovely, but I'm not sure we'll ever get why it's us and why people feel how they do. It takes your breath and becomes overwhelming it's so crazy. It's almost the biggest compliment someone can pay you. We've had that feeling about bands and the fact that someone feels that way about us… it's huge. We just say thank you, because we don't know how else to react. It's just a total and utter appreciation."

"We've even met people with Moose Blood tattoos, and it's mind-blowing," the bassist chimes in again. "I can't believe people like us enough to be able to do that. We've never done this for anyone else other than ourselves, but for people to have such a personal experience through the thing we do… it's a fantastic feeling."

Perhaps it's for the best that those responsible aren't aware of what it is that makes what they do mean so much to so many. Instinct and sense has got them to this point and that's worked out well enough so far. Maybe it's because they're just like the kids in their audiences, repping for the introverted, the emotional, and the underdogs. Maybe it's just because it's as honest and direct as music can be. It has to be, because the sacrifices required wouldn't be worth it otherwise.

"I miss out on normality, and on so many big moments. I've missed too many, probably," Eddy reflects, with a sting and a hint of sadness in his voice. "But it's all for a good reason. This means the world to me, and it's something I want to do forever."

For a band whose new album is called I Don't Think I Can Do This Anymore, that's as close to a bold proclamation and reaffirmation of faith as you're likely to get. It's a statement that, in its own underplayed way, says Moose Blood are back and they're in this for the long haul. Maybe this band could be your life, too.

I DON'T THINK I CAN DO THIS ANYMORE IS SET FOR RELEASE THROUGH HOPELESS RECORDS ON MARCH 9. MOOSE BLOOD TOUR THE UK IN MARCH. SEE THE GIG GUIDE FOR DETAILS

BLOOD ON THE TRACKS

THE THEMES AND IDEAS PULSING THROUGH THE HEART OF I DON'T THINK I CAN DO THIS ANYMORE

1 HAVE I TOLD YOU ENOUGH

MARK: "It's almost like the third part of [2014 song] Cherry, and how that originated and evolved into [2016 song] Pastel. It's almost like a trilogy of songs now."
EDDY: "We didn't do it purposefully, but it fit. It's about my little one."

2 TALK IN YOUR SLEEP

MARK: "It's about coming out of my break-up. It reflects on things about the relationship, remembering little things, missing someone and when they're not there, and romanticising it."

3 JUST OUTSIDE

MARK: "It was written from Eddy's perspective, about me being a mess…"
EDDY: "Just Outside was like a letter to Mark. We spent all this time together and he couldn't talk to me about what was going on. I knew he wasn't having the best of times, but I didn't realise how bad. This was me saying, 'Look, I'm here.'"

4 YOU LEFT IN THE WORST WAY

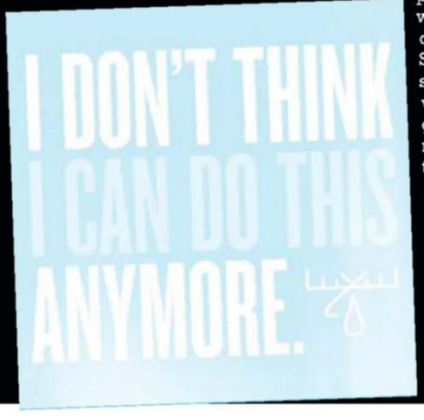
MARK: "I've sort of touched on this before on songs like Spring and Chin Up, but it's basically about the death of my dad. It was almost a continuation of that story. It's another way of still dealing with that grieving process, which hasn't gone away."

5 ALL THE TIME

MARK: "That was when I was particularly bad. The break-up had completely knocked me for six and I wasn't dealing with it well."

6 CAN WE STAY LIKE THIS

EDDY: "It's about my wife. She's the most understanding and supportive person. There's no way I could do this without her. I struggle and she keeps me going. When we're away she has to do the school run everyday and go to work… I could talk about her for hours. She does that so I can do this. When we were recording, she came out to LA for five days to stay with us. I just wanted to write a nice song for her, because I love her to bits. I wanted her to know that I feel we're so strong that: '*We've got it.*'"



7 PULL ME FROM THE FLOOR

MARK: "It's about that same situation of coming out of that relationship, but being a bit more annoyed and in a shitter place than where Talk In Your Sleep came from."

8 WALK ALL DAY WITH YOU

EDDY: "When I wrote [2014 song] Pups, my dad was so happy and excited about it. My mum's been incredible and a total sweetheart. She was so proud of us, that we were out there doing a third album. So I went outside, sat in Beau's garden with an acoustic guitar and wrote this really quickly. By the next afternoon it was done."

9 SUCH A SHAME

MARK: "That goes back to a time and a thing I've always wanted to write about, but never felt like I could before. When I was with my girlfriend before last, I went through a bad depression. I don't think I ever would have gotten through it if it wasn't for her, as amazing as my family and stuff were. I never told her that, so hopefully she'll hear it. It's probably fucking eight years too late (*laughs*), but it's there; I've done it now."

10 PROMISE ME

EDDY: "It's about my nan – she's in a home, and she's got dementia. I wanted to write about her and my mum's relationship. My granddad died a few years ago and we all know she hasn't got too much longer left. It was a tough one to write, but I'm really proud of it. My mum cried her eyes out when she heard it – in the best way. So I'm happy I did it."

11 IT'S TOO MUCH

MARK: "It's about struggling: whether that's being away, going through shit, things affecting your personal life, or things you don't have any control over, which is fucking draining you of everything you have."

Moose Blood (from clockwise): Kyle Todd, Lee 'Bird' Munday, Mark E. Osborne, Eddy Brewerton

"I WANT TO
DO THIS FOREVER.
IT MEANS THE WORLD TO ME"

EDDY BREWERTON

ODE TO MY FATHER

MYLES KENNEDY WAS JUST A YOUNG BOY WHEN HIS FATHER PASSED AWAY. THE **ALTER BRIDGE** FRONTMAN HAD NEVER SPOKEN ABOUT HIS LOSS, UNTIL NOW. ON HIS SOLO DEBUT ALBUM, **YEAR OF THE TIGER**, HE OPENS UP ABOUT HOW IT AFFECTED HIM, AND WONDERS WHAT MIGHT HAVE BEEN…

WORDS: SIMON YOUNG

"I have very few memories of my father," says Myles Kennedy on the phone from his home in Spokane, Washington. "I remember him pushing me on a swing, and another time where he's sitting at the dinner table, but that's about it. Everything that I've heard from my mother and people who knew him was that he was an incredible man and a very honest human being. I'm proud of that."

Richard Bass died when Myles was just four years old. The singer's mother and father were entrenched in the Christian Science faith, a religion developed by Mary Baker Eddy in the mid-19th century. In her 1875 book, Science And Health With Key To The Scriptures, she wrote that one of the faith's key tenets is the power of healing through prayer.

It was through this steadfast refusal to seek medical help when Richard became ill that led to a needlessly premature death, leaving his grieving wife with the daunting prospect of raising Myles and his younger brother, David, alone.

"Doctors and taking medicine were not part of the plan," explains Myles. "You dealt with things through prayer. It turned out he had appendicitis and he passed away in his sleep."

And, like anyone who has lost a parent at such a young age, there's been a dull ache in his chest that has never quite subsided. The dark clouds which cast a shadow over his childhood have stealthily pursued him well into his adult years.

On and off, Myles had been working on a collection of songs for about seven years. After returning to the project with fresh ears two years ago, he had a nagging doubt that there was something amiss. Following some

Redemption songs: Myles found comfort and closure in music

consideration, he scrapped the lot.

"More than anything, I didn't feel as connected to the material anymore," he explains. "The songs were written so many years ago that I felt like the shelf life had expired. I felt like I had to be honest with myself. It meant a lot of work had gone down the drain, but it was the right thing to do."

After purchasing a guitar from a pawn shop in December 2016, he hit a creative streak and the nature of the songs dictated that he had to explore a painful subject that he'd previously avoided.

The result is Year Of The Tiger, Myles' first solo outing. It's something of a departure from the riff-driven releases by The Mayfield Four, Alter Bridge and Slash's *other* band; it has its roots in Americana music and most notably, his emotionally raw lyrics pick at the old wounds formed in the months and years following his father's death.

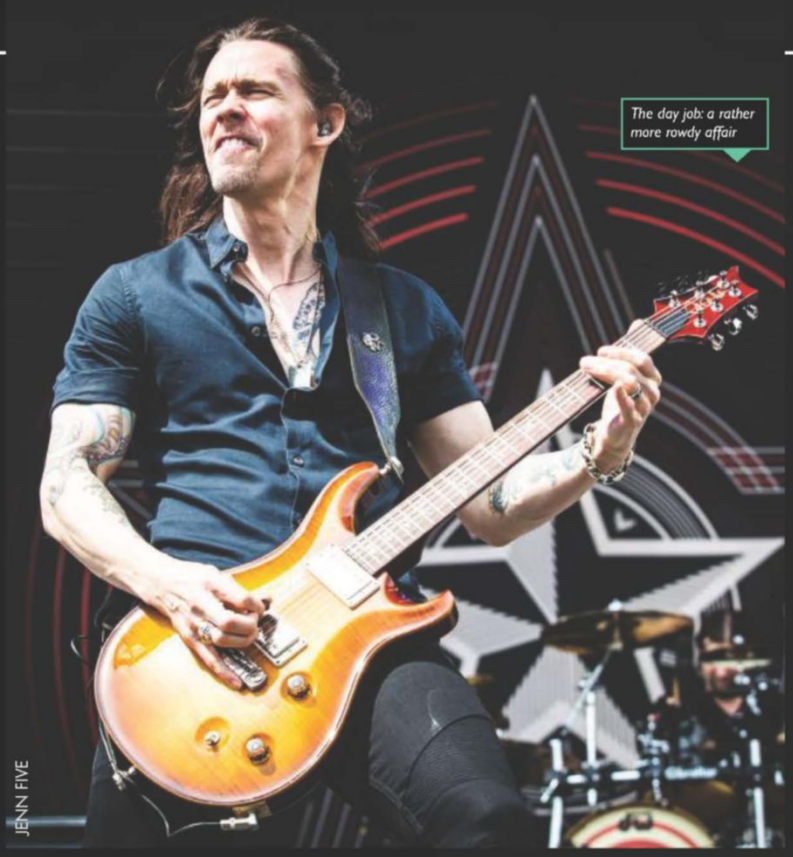
Tellingly, Richard – which is also Myles' middle name – was a gifted musician who excelled at viola and violin, while the music of ragtime pianist Scott Joplin and Herb Alpert's Tijuana Brass would fill the family home.

"I remember that he'd just started to learn guitar," he says. "Me and David would watch him play. I still have the guitar; it's right in front of me right now, in a case. It's a cheap beginner's model with nylon strings.

"From what my mom said, I was in denial for a long time," he adds of the months following his father's passing. "When my mother told me my father wasn't coming back, I told her, 'Yes he is, he has to come back and play the guitar for us.' I wasn't able to grasp what death was."

He speaks movingly of his mother who, in the face of seemingly insurmountable grief, provided her sons with a stable family life given the tragic circumstances.

"She's one of the strongest human beings that I know of," he says. "A lot of the record tells that story of her fortitude. The fact she had my brother David and I and wanted to make sure that we were alright was probably a big incentive. The love for her children was a big motivator."



The day job: a rather more rowdy affair

JENN FIVE

The Bass family were given a solid foundation when she later married Glenn Kennedy, who Myles credits as an inspiration.

"She met him about three years later," he explains. "She was set up on a blind date and flew halfway across the country to meet this guy. Within three days, they were engaged. And 40-something years later they're still married. It's a beautiful part of the story.

"I was so excited," he adds of his mother's new husband. "I remember trying to copy everything he would do. There were these work boots he'd wear because he had a few horses, and I wanted the same ones. He taught me tolerance and empathy. Seeing how he is with people and what a beautiful soul he is has been a massive inspiration to me. I couldn't have asked for a better father figure."

But the full ramifications of losing a parent at such a formative age didn't truly begin to present themselves until later in life.

"It's interesting, because what I've noticed is how much it started to affect me years down the road," he explains. "It carried on into my 20s, which I still deal with to a point. Everyone has their struggles, but I think that losing a parent as a child definitely had an adverse effect. There was this melancholy, a sadness that never really went away. There was always a feeling that there was a big hole in my heart, a void that could never be completely filled. Trying to come to terms with a lot of that was something I dealt with for years. There were periods in my life where I simply tried to run from it and got angry and resentful, and that didn't do me any good. It wasn't healthy. What helped me was trying to understand it and work through it."

Richard Bass passed away when he was just 34. As Myles himself approached this particular birthday – by then he was forging a career as Alter Bridge's vocalist – he was wracked with conflicting emotions as he dwelled upon the idea of history repeating itself.

"As I was creeping up on that age, it was like I was looking at the hands on a clock," he explains. "It was an interesting psychological game that was being played in my head. And some of the reasons I initially decided not to have children was that I was so afraid that I would end up passing away like my father, and they'd be left asking the same questions I did. I knew how difficult that was. It had such a profound effect."

When asked if those feelings eased somewhat when he passed that milestone, he pauses for a moment.

"I think to some degree it did, but to be honest with you, those anxiety issues are something that are always kinda just around the corner. I don't know if it's part of being human; obviously we all look at our own mortality and know our time is finite. But people who've lost a parent at such a young age and know how real it is, there's a shift that occurs that makes it so much more… like a dark cloud that always hangs above your head. You can never run away from that."

Piecing together his father's story and the whirlwind of grief that consumed his family with the help of his mother, Year Of The Tiger has helped Myles come to terms with his loss some four decades later. And, despite the heavy rumination on death and grief that inform the 12 tracks, the album is also about love and gratitude.

"I don't know if I was as aware of how much reopening and peeling away the scabs was going to make me aware that beneath the surface there's quite a bit of hurt, but with that there was an inevitable

MYLES UNPLUGGED

YEAR OF THE TIGER IS A MOSTLY ACOUSTIC AFFAIR, PUTTING AMPS AND AXE ABUSE TO ONE SIDE…

"Making an acoustic album was always something I wanted to do," Myles explains of the decision to try something different. "One of the things I loved the most about Led Zeppelin was their acoustic side, like on Led Zeppelin III and IV. That was so compelling to me. As time went on, I tried to discover other artists that embraced those same approaches to their music. It was exciting for me to do that and experiment with banjo, mandolin and lap steel guitar. It was completely liberating.

"I've played with bands throughout my career that have been more riff-driven by nature, so I think if I put out a record with the same kind of flavour, it would feel a bit redundant. I felt that this was a chance to do something different and it would push me as an artist, to make me approach things differently vocally; to not sing as high all the time and it would force me to emote differently. Once the lyrics were written, that was the right thing to do. It helps the story come through more than it might if I was singing over a wall of Marshalls.

"I'm doing the first tour by myself too, so there'll be a certain amount of pressure, obviously; the songs will be stripped down to just a voice and a guitar, which will really change the experience for the listener. So, on *that* front, I'm looking forward to it."

catharsis," he says. "I'm content with how the record turned out. Often, as a writer, you have something in your sights and the question is usually how far off the mark are you at the end of it. I got as close as I could hope to get, and through the process I feel like I learned quite a bit about myself. I'm grateful I went ahead and tackled this one."

It begs the natural question of what exactly those lessons learned are.

"More than anything else, it made me realise how lucky I am to have a mother who was so strong," he brightens. "She just didn't give up. If anything, one of the things the record taught me was to be extremely grateful for what I do have and the person that was still around."

What does your mother make of the album?

"Well, I've been waiting for a physical copy of it, so that I can sit down with her and play it," he says. "I'm probably the most nervous I've ever been about playing a record for anybody, for obvious reasons. It's going to be heavy."

Then comes the question of playing these songs on the road. Up until now, he's only performed Year Of The Tiger and Haunted By Design as part of a radio session, but playing these raw songs in front of an audience will present its own set of challenges.

"I'm getting ready to head out on the road in a few weeks, and I'm wondering how The Great Beyond will go, because that's about the night dad actually passed away," he replies. "I know, lyrically, that was the one that probably opened the emotional floodgates. I didn't really expect it. There's a breakdown section that's essentially the bridge and as that was being written, it was the heaviest moment. I don't know how I'll fare with that live. It remains to be seen."

There's a line in the song which goes: '*Faith in time will decay / This tragedy will live on.*' Myles, it seems, has understandably distanced himself from the religion which shaped his upbringing. Not that it was an immediate or easy process.

"That didn't actually happen until much later," he says. "As I went through my teens, religion was still part of the household, but it was different; Glenn is a Methodist minister. But as I got into my 20s, I remember going through a real intense period of searching and trying to learn and understand. It kinda left me with more questions and more frustration, frankly. By the time I reached my mid-30s I decided it wasn't for me. I do a lot of reading and try to understand Eastern philosophy, which has been very helpful in putting things into perspective and dealing with things that come my way as an adult."

Do you ever wonder what your father might have made of your career and achievements to date?

"Oh, boy," he says quietly, gathering his thoughts and collecting himself. "What's interesting about my father is that he didn't chase down being a full-time musician. He had an offer of a scholarship when he went to college because of his musical skills, but he chose not to pursue it. He wanted to be able to provide for his family.

"When I heard that," the singer finishes with a smile, "I thought that was so selfless and wonderful of him. I've always wanted to know if he would have approved. Would he like my music? Would he like me? Those unanswered questions are always hidden away somewhere. I hope he'd be proud."

YEAR OF THE TIGER IS SET FOR RELEASE ON MARCH 9 VIA NAPALM RECORDS. MYLES KENNEDY WILL TOUR THE UK NEXT MONTH. SEE THE GIG GUIDE FOR DETAILS

"I WASN'T ABLE TO GRASP WHAT DEATH WAS..."

MYLES KENNEDY

KERRANG!

LINKIN PARK

POSTER SPECIAL

PHOTO: PAUL HARRIES

KERRANG!

LINKIN PARK

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PHOTO: PAUL HARRIES

KERRANG!

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POSTER SPECIAL

PHOTO: LISA JOHNSON

PHOTO: PAUL HARRIES

KERRANG!

LINKIN PARK

POSTER SPECIAL

PHOTO: PAUL HARRIES

Davey Havok: LA, 2018

“I have a HARD TIME RECOGNISING that people look at MY MUSIC the same way I look AT OTHERS’”

DAVEY HAVOK IS A SINGER, SONGWRITER, AUTHOR, ACTOR, DESIGNER, MODEL AND ALL-ROUND PUNK ROCK RENAISSANCE MAN. YET DESPITE HIS MANY ENDEAVOURS, THE **AFI** FRONTMAN REMAINS A MOST MYSTERIOUS FIGURE…

WORDS: JAMES HICKIE **PHOTOS:** GRIZZLEE MARTIN

Davey Havok is, in many ways, a dream interviewee. As enigmatic as he is as a songwriter in a multitude of bands – most prominently, legendary goth-punks AFI, whom he has fronted since 1991 – he continues to be flattered by the attention bestowed upon what he creates. Because these endeavours are, he explains, a natural extension of himself, he doesn't give a lot of thought to why they're so beloved, but will intelligently speculate on the matter when prompted.

There is, of course, more to ask Davey than ever before, considering just how much the eternally youthful 42-year-old has going on. Musically, as well as AFI, he's a member of electronic duo Blaqk Audio and hardcore project XTRMST (both also include his AFI bandmate Jade Puget); while Dreamcar, his new-wave supergroup with No Doubt members Tony Kanal, Tom Dumont and Adrian Young, released their eponymous debut last year. So how, and why, does he do all this and much more? Let's find out…

HOW DO YOU FEEL ABOUT THE PROSPECT OF BEING CONSIDERED A LEGEND?

"I *think* I'm real, which is surely proof that I'm not a legend (*laughs*). But it could be argued that I'm not real. Either way, I'm honoured to be considered such a thing by anyone that agrees with such a bold statement."

GETTY

IF YOU WERE TO ALLOW YOURSELF A MOMENT OF IMMODESTY, WHAT WOULD YOU SAY IS YOUR GREATEST ACHIEVEMENT?

"Being able to persevere. To have been able to do what I love for the vast majority of my life. It required putting aside any hope of living a normal life, to pursue what I knew I needed to do to make me happy. It meant doing that regardless of what other people thought, and any social pressures there were to do otherwise. That's a little less oppressive than some sort of grand act of debauchery, or commercial success."

AT WHAT STAGE DID YOU REALISE THAT'S WHAT YOU HAD TO DO TO MAKE YOU HAPPY?

"There was a moment in the life of AFI when it was explicitly expressed that we were going to make that choice. We played a reunion show in California after we'd broken up for six months [in the early days]. We were teenagers and had maybe been a band for two years. There were around 250 people there, but it felt like 25,000. It was the first time we'd experienced a crowd singing along passionately to every word."

DO YOU THINK IT PLAYED SOMETHING OF A PART IN YOUR SUBSEQUENT LONGEVITY AS A BAND?

"I would agree with that. I think getting to know each other, and sharing the same passions and directions, is another huge thing that's contributed to our longevity. Also, being drug-free has helped, which I think is important to maintaining a dedicated focus on creation. It sounds so obvious, but a lot of times when drugs get involved, people act in ways they wouldn't otherwise. They act irresponsibly, which causes them to fight, for reasons they don't even understand. We've never had that in our band, so we're lucky."

WAS BEING STRAIGHT-EDGE ABOUT PERSONAL BELIEFS, OR A DESIRE TO NOT POLLUTE YOUR AMBITION?

"It was just very much a part of me. My natural inclination was to eschew drug use, and I never understood its recreational use. This was before I had ever heard of straight-edge. When I found out about it and saw that it supported my perspectives, as well as my artistic passions, I knew that these were my people. I found some of my closest friends through that community. It really did change my life."

IS THAT ALSO TRUE OF VEGANISM?

"It ties into it. It was present in culture when I was growing up, but it was that community that really caused it to impact on my consciousness, and made me recognise I was compassionate about the abuse and consumption of animals. Looking at the dietary aspect, being healthy does allow one to perform as well as possible, and a vegan diet is the healthiest that you can have. And I've always loved animals."

WHAT WAS IT THAT YOU FIRST LOVED ABOUT THE IDEA OF BEING IN A BAND?

"Being part of a community didn't exist where we lived when we started the band, but we knew it existed *somewhere*. We were big fans of the DC punk and LA hardcore scenes, which exposed us to many bands that weren't necessarily able to play, but put out their own records and played in houses and halls and warehouses. We took the lead from them. We were passionate and wanted to make music – so we did… *sort of* (*laughs*)."

DO YOU LOOK BACK FONDLY ON YOUR EARLY RECORDINGS?

"It's somewhat surreal, depending on how far you go back. Actually, last night, my buddy Josh [James], who played in XTRMST, was out having dinner with his wife and sent me a short video with the words, 'Did you tell them to do this?' I could hear there was music playing in the restaurant, but couldn't tell what it was. I replied, 'All I hear is hardcore – what is it?' Turns out it was AFI's second album [Very Proud Of Ya, 1996], which I didn't even recognise! All I could say was, 'Where the fuck are you that they're playing that?!' It's a great diner in Hollywood that has a very eclectic jukebox. I'd often go there in the middle of the night when I was young and put on David Bowie and Bauhaus."

WHICH ARTIST HAS HAD THE BIGGEST INFLUENCE ON YOU, LYRICALLY?

"Every once in a while I'll be struck by hearing something in a song that I'd forgotten had inspired me, or didn't even *realise* had inspired me. I've never consciously emulated any of my inspirations, but sometimes subconsciously my influences come out in the way I write and sing. People like Robert Smith [The Cure], Peter Murphy [Bauhaus], Martin Gore [Depeche Mode], Nick Cave, Ian Astbury [The Cult] and Perry Farrell [Jane's Addiction] were such a big part of my upbringing. David Bowie and Cocteau Twins taught me about [French writer, artist and filmmaker] Jean Cocteau, and Robert Smith taught me about [French philosopher] Jean-Paul Sartre. Their inspiration extended past their own art."

YOU'RE EVASIVE WHEN IT COMES TO THE MEANING OF YOUR LYRICS, BUT ENCOURAGE FAN THEORIES. HAVE THEY EVER TAUGHT YOU THINGS ABOUT YOUR SONGS?

"It's not infrequent that people will interpret stuff that's not intended. I certainly wouldn't correct them, given that it may be what they want and need to take from it."

YOU WERE ASKED TO FRONT THE MISFITS BACK IN 2000, BUT PASSED ON THE OPPORTUNITY. WHY WAS THAT?

"I forget that this happened, and was reminded that it did when I was doing interviews for [2017's] The Blood Album. I wasn't interested because I was really busy with AFI at the time, so there was no way I was going to have time to front another extremely active band. Besides, you can't fill [Misfits singer] Glenn Danzig's shoes. Even if I weren't in another band, that's not something I'd take on."

HOW DID YOU COME TO BE INVOLVED IN DREAMCAR?

"The New Romantic era of British music – which was so huge in America when I was growing up – had a big impact on me. When I heard what the guys were writing, I felt that the kind of vocal that should go over it was the type that you'd hear from Tony Hadley [Spandau Ballet] or a Simon Le Bon [Duran Duran]. I knew it would be exhausting for me to fit it in on top of everything else, but I could, so I did."

DO YOU FEEL LIKE YOU HAVE ANY PROFESSIONAL REGRETS?

"I have a hard time regretting too much when it comes to the creative part of my life. I don't want this to sound spiritual, but everything you make leads to something that leads to something else. There are certain things throughout my past that were fantastic, and there were certain things that weren't so fantastic, but I'm still here doing it. I once smashed my finger before a show when I was working out at the gym in the hotel, and my finger was broken for seven months and it was hard to play. But do I regret going to the gym? No."

FACT FILE

STILL A STRANGER

QUICK-FIRE ASIDES ABOUT DAVEY HAVOK...

BORN: November 20, 1975 in Rochester, New York.

LIVES: Los Angeles, California.

EDUCATION: Studied at UC Berkeley. Declared a Double Major in English and Psychology, but dropped out after two years.

BANDS: AFI, Blaqk Audio, XTRMST, Dreamcar, Son Of Sam.

SPECIAL SKILLS: Multitasking, onstage high-kicking, and seemingly being impervious to age.

MOST LIKELY TO SAY: "Free up some space in my diary, I've got a new project."

LEAST LIKELY TO SAY: "Pack up the vodka, we're going ice fishing."

HE'S A LEGEND BECAUSE: He's a punk rock lifer with strong principles, who has made his life his art, and vice-versa.

Basement shows? AFI did attic gigs, mate

> "I try to get old songs **OFF THE SET LIST** because I can't relate to the writer in them…"

DO YOU CONSIDER CREATIVITY TO BE WORK?

"I do. I think, externally, people don't consider it to be work, which I understand, because the work is fulfilling. A lot of people aren't fulfilled in what they do, but while I find what I do fulfilling, I also recognise that it's work."

YOU SEEM TO BE BUSIER THAN YOU'VE EVER BEEN. WHY IS THAT THE CASE NOW?

"Because I *can*. I don't feel that I'm too much busier now, but I know that I am. When we were younger, we'd tour for a year straight, though not in the same way that we tour for a year straight now. When I'm off the road now, I have the opportunity to write. I'm working on a third book, and trying to get a first draft done before we go on tour, because working on a book on tour, while performing every night is difficult."

WHAT DOES WRITING BOOKS OFFER THAT SONGWRITING DOESN'T?

"In my songwriting I rarely write in a narrative voice. The song is a more comfortable format for me, because if you hand me a piece of music and there are three verses and three choruses to write lyrics for, those restrictions are comforting to me. Writing a story is a process of re-writing, abbreviating and editing. What's fun for me is that I get to make things up; to create a world around universal themes and watch characters come to life."

YOU ACT, TOO. DO YOU FIND IT INTERESTING TO EMBODY THE WORDS AND ACTIONS OF OTHERS AS A MEANS OF ESCAPE FROM YOUR OWN NARRATIVES?

"Yes, and I really, really enjoy it. Most of the time when I'm expressing myself artistically – whether it's in AFI, Dreamcar or Blaqk Audio – it's all me. To be able to step outside of myself, like writing a character or acting the part of one, is really fun. There's escapism to it, sort of like dancing, where you leave yourself."

ARE THERE SONGS THAT FALL OFF THE AFI SET LIST BECAUSE YOU CAN NO LONGER RELATE TO THE YOUNG MAN WHO WROTE THEM?

"I *try* to get them to fall off the set list because I can't relate to the writer in them (*laughs*)! The perspective of what a 15-year-old writes about is starkly different from someone my age. I'm not passionate about cereal, so I don't want to stand up there now and sing about cereal, and luckily I haven't for years. And if I were to sing about cereal now, it wouldn't be the cereal I was singing about when I was 15 – it would mean something else entirely."

AFI's football wall formation was spot on back in the day

IF SOMEONE WERE TO ASK YOU TO RECITE YOUR FAVOURITE CHAPTER FROM THE STORY OF YOUR LIFE, WHICH WOULD YOU PICK?

"Honestly, it'll be the last chapter… the one that hasn't been written yet (*laughs*)!"

WELCOME TO THE CHURCH OF NOISE

AFTER 13 YEARS OF SERVICE, **ROLO TOMASSI** HAVE BECOME ONE OF OUR MOST CHERISHED CULT ACTS. AND THEIR NEW RECORD MIGHT JUST BE THEIR FINEST OFFERING YET. BOW DOWN IN WORSHIP...

WORDS: JAMES HICKIE **PHOTOS:** ANDY FORD

"What we do *is* a niche, and it's always been a niche," explains Rolo Tomassi vocalist/keyboardist James Spence, sat with his bandmates in the upstairs room of the kind of north London pub you imagine hosting comedy gigs most nights of the week. Talk today, however, is largely of a more serious nature. "It's about refining the niche and knowing that's where you sit and not trying to be something you're not."

Despite seemingly trying to break some sort of record for most uses of the word 'niche', James' description of the Brighton/Nottingham-based noiseniks' enterprise is spot on. Though Rolo Tomassi are admittedly impossible to pigeonhole, theirs is a pocket in which it's safe to say that boundaries are cacophonously tested, and the notion of dumbing down routinely ignored; a place where light is bathed in [third album Astraea], and darkness wallowed in [fourth album Grievances].

Fifth album, Time Will Die And Love Will Bury It, is their quintessential statement so far, however, having refined their sound to produce an album on which Rolo's lead vocalist (and James' sister) Eva suggests, "The extremes, whether melodic or heavy, are more extreme," as exemplified by the surprisingly poppy Aftermath, and the crushingly heavy Rituals, while mixing those opposing forces together in a more nuanced way, musically and lyrically.

"It has the duality that's been prevalent on the last couple of records. This time the light and darkness are constantly fighting," says James. "It doesn't compromise on any element to fit in with what's popular."

It's lucky that mass appeal isn't what Rolo Tomassi are after, because it's certainly not what they've got, regardless of their brilliance. Compare their fortunes to, say, Architects – peers bound by a proclivity for pushing the sonic envelope, and who they fondly recall touring Australia with in 2010, including a flight on which their frontman Sam Carter bellowed '*Arrrreee yoooouuuu reeeaaaddy*?' in front of an unimpressed Korn – and the contrast in the eight years since is sizeable. While Architects' rise has reached fresh peaks with their biggest headline show to date at London's 10,000-capacity Alexandra Palace a couple of days after this interview, Rolo Tomassi's trajectory has been less dramatic (the London date of their forthcoming tour will stop at the 600-capacity Garage, for example). What is it then, one wonders, that keeps the five-piece – completed by guitarist Chris Cayford, bassist Nathan Fairweather and drummer Tom Pitts – pushing onwards after 13 years?

Seconds before churchgoers fleed in horror at the new choir

"There are always things you want to do better. It's what drives any band – there needs to be mistakes and problems in order to learn and develop," says James. "Other bands we know have fallen by the wayside and disbanded, but we've just stuck with it relentlessly, and…"

"Remained quite honest," Eva cuts in with a smile.

"Definitely," nods James. "I just want us to make genuinely honest music that isn't for everyone, but I want the people that it is for to fucking *love* it."

It's an interesting, if unsurprising, admission, though it does highlight something of a dichotomy when it comes to Rolo Tomassi. While, on the one hand, Time Will Die… is their most lyrically naked album thus far, getting the band to open up about the events that shaped the album's exploration of the themes of time, death, love and grief is a struggle. That's because Rolo are seemingly more comfortable expressing themselves on record than discussing themselves *on* the record, though that may well be because they themselves are struggling to keep a handle on their own evolution, given their constant desire to break away from what's come before, across the board.

"Every other record we've done has been a single-word title, and that was sort of conscious," explains James. "But this time, even with that, we wanted to break away from past ties and make everything bigger and bolder."

No need for prayers, guys. Lots of people will buy the album!

"WRITING IS A MEANS OF THERAPY"

EVA SPENCE

One thing Rolo Tomassi *are* forthcoming about is the importance of the album that preceded their latest. Not to do any disservice to their first three records – 2008's Hysterics, the tenth anniversary of which lands on the same day as James' 30th birthday; 2010's Cosmology, and 2012's Astraea – but 2015's Grievances was the one, the band agree, that was responsible for them arriving at their sonic identity. Such was its confidence and clarity, in fact, that James suggests, "in a lot of ways it felt like a debut album."

You might think, given the band's arrival at a way of working that produced music James describes as "near-perfect in terms of what we were aiming for," that they would simply replicate that approach for its follow-up. But complacency has never been their way, so instead they did almost everything differently. Not only did they begin work while they were still touring Grievances, making this the longest period of creation for a Rolo album to date, but their way of working was fundamentally altered.

"A friend of mine makes prints," explains James, "and she posted the words 'Time Will Die And Love Will Bury It' on her Instagram. They're from a poem called Time by Richard Brautigan. They immediately struck a chord in me and I felt inspired. I also felt, after Grievances – which there's just one thing you can take from, given that it was a collection of similar things that fed into one idea – that it sparked a lot of a whole of different feelings."

While James will discuss the problems that have encumbered the band in terms of logistical factors, such as frustrations around the business side of touring, Eva's have been around issues that are more personal and painful.

"When we were writing Grievances, I came to the end of a difficult time, mentally, and I was transitioning and changing all the time to cope with things that had been happening," she explains. "When I heard the new album's title, I thought it was powerful and it gave me a focus – something to throw myself into."

With James concentrating on writing music to the brief provided by the album's title, and coming fairly close to fulfilling his long-term desire to write a soundtrack in the process, Eva had to take the plunge by shouldering 90 per cent of the lyrics this time around – a prospect she was initially daunted by, "but when it came around, the things that had happened to me over the last few years meant I was in the right frame of mind to be writing, and I was ready."

She's evidently not quite ready to explain precisely what those events were, though, and grows visibly uncomfortable at several points: shifting nervously in a chair turned sideways from K!, and seemingly retracting into the sizeable coat she's wearing, as if it were a protective cloak. She also has a habit of continually referring to, and reading directly from, pre-written notes on her phone by way of explanations of the tracks on Time Will Die…, perhaps to ensure she's saying exactly what she wants to, or maybe to prevent her from straying into anything she doesn't.

Of first single Rituals, as well as the tracks Alma Mater and Whispers Among Us – all of which deal with the topics of time and change – she'll suggest that, "change is inevitable, and the only constant that we can expect in our lives." Aftermath, A Flood Of Light, Contretemps and closing track Risen, deal with the topic of love, and Eva reveals that, "it brought out a reflective state of mind for me, where I looked back over past relationships." She has even less to say, growing shakier of voice, when arriving at The Hollow Hour and Balancing The Dark – unsurprising given their focus on death and grief; issues she's evidently still wrestling with.

She does, however, add a telling aside that explains her guardedness, when she answers the question of whether the band's decision to balance things out with more positive messages this time around means negativity had previously been their default position.

"When I first started writing lyrics, negative things were easier to draw from," shares Eva. "You take that pain and you put it into something helpful for you. Writing is a means of therapy, of dealing with subjects you don't want to discuss, but need an outlet for."

We appear to have arrived at something of a formula for the fuel in Rolo Tomassi's tank: a potent cocktail of catharsis and a desire to right perceived creative wrongs that have come before. Under duress, James, describes their distinctive, unquantifiable style and sound as 'Esoteric post-hardcore'.

"I just say 'heavy rock music'," laughs bassist Nathan Fairweather. "And then people say, 'What? Like Korn?' And I go, 'Yeah, like Korn.'"

Unlike the infamously angsty nu-metal legends, however, Rolo's intention is for listeners of Time Will Die… to come away with a sense that good will ultimately overcome.

"I think the light wins in the end and love triumphs over all," says James, his bandmates nodding in agreement. "That's what we wanted from it."

In truth, whether light or dark is winning in the hearts and minds of Rolo's small but dedicated fanbase, their heroes' new album boasts magnificent, expansive songs to assist with celebrating the happiness or guiding them through the despair.

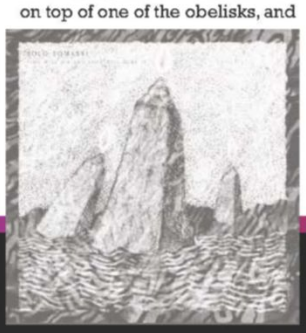
TIME WILL DIE AND LOVE WILL BURY IT IS SET FOR RELEASE ON MARCH 2 VIA HOLY ROAR. ROLO TOMASSI TOUR THE UK IN APRIL. SEE THE GIG GUIDE FOR INFO

OBELISK SHIT UP!

THE STORY BEHIND ROLO'S MONOLITHIC NEW ALBUM ART

"It was done by our friend Simon Moody, who's done every album cover that we've ever had," James explains. "With all of the records, we give him the album, we give him the titles, and we leave him to it, and that's the working relationship we have established with him, and we've always been delighted with what he comes back with. We don't give him a brief. He just gets the lyrics and music.

"This is a really, really small detail on it, but there's the flame on top of one of the obelisks, and



– I guess it's a bit cheesy – but the idea of the title, for me, is love triumphing over all, and I think that ties in with the eternal flame of passion burning, and that's the kind of thing, the little thing that I take from it.

"And I think it looks a bit like a Pink Floyd album cover, as well, and it's a proggy record, so that's fitting. I can't wait to see the artwork blown up on a 12 inch."

ANATOMY OF A ROCKSTAR

MURRAY MACLEOD

MURRAY MAY LIVE IN BRIGHTON, BUT HIS HEART BELONGS TO ABERDEEN. NOT THE GOLF COURSES, MIND…

THE XCERTS

I WOULD DESCRIBE MYSELF GROWING UP AS…

"Very excitable, quite loud, and confused. I had a wonderful upbringing, but I didn't enjoy school too much. I felt quite out of place there. It wasn't until I started going to shows in Aberdeen and getting into the music scene that I felt comfortable. I would joke with my mum that the gigs I went to were my real education, much to her displeasure!"

THE ALBUM I'VE LISTENED TO MORE THAN ANY OTHER IS…

"Help! by The Beatles. I used to spin that thing religiously when I was eight or nine, and I still play it often. The songs are so unbelievably simple, but they somehow made the verses sound as catchy as the choruses. Ticket To Ride was way ahead of its time, and the drum beat is like a riff in its own right. It's effortless and timeless."

THE FIRST THING I DO WHEN I COME HOME FROM TOUR IS…

"Have some alone time. Usually I go into my room, dump my bags, sit on the end of my bed for five minutes and take stock of what I've just experienced. That's seriously what I do: sit and enjoy the silence. I then put a wash on, which is the most important thing, really. Priorities!"

THE TV SERIES I CAN'T GET ENOUGH OF IS…

"The Sopranos. It's my favourite TV show of all time, and it's so easy to watch, but it's so detailed and human. You feel so ingrained in their lives that, even now when I watch it, it's like visiting a family friend. It's nice to see how the family are doing – they're eating pasta and shooting one another!"

I LIVE IN BRIGHTON, BUT HOME FOR ME IS…

"Aberdeen, for sure. My folks still live there in the family home, and it's where I go back for Christmas, so Aberdeen has still got my heart. I absolutely adore the place in summertime because of the granite. In the rain it's very miserable and grey, but if the sun ever rears its head and hits the buildings, it sends a sparkle through the city. There's nothing quite like it."

THE BOOK THAT CHANGED MY LIFE IS…

"On The Road by Jack Kerouac. I was 18 when I first read it, and we had just started touring, so it was incredibly eye-opening and exciting. The way that book is written just makes the notion of life on the road so thrilling, but he also explains how rough it is out there. You could be living this fast-paced lifestyle, experiencing all this great stuff, but life's still gonna beat you down."

THE BEST PIECE OF ADVICE I HAVE EVER RECEIVED IS…

"Buy a tuner! Myself and Jordan [Smith, bass] used to hang out in One Up records in Aberdeen and bug this guy called Ross. I think he based his life on the film High Fidelity, but he was cool with us pesky kids asking him a million questions. He came to see the band once and said, 'Buy a tuner, everything else will work itself out.' And here we are, with our tuners!"

ONE OF THE WORST JOBS I'VE EVER HAD IS…

"Caddying at a private golf course. I absolutely love golf, but in the summer all the American golf tourists would come and they would be more excited if it rained than if it was sunny! They'd be like, 'This is real Scottish weather. This is how golf should be played!' They *loved* it, but I was just a kid, soaking wet, carrying these massive adult golf bags. It sucked!"

ONE OF MY FONDEST MEMORIES IS OF…

"Wasted summers spent on the beach when we first moved to Brighton. We had heard how fantastic Brighton summers were, but we didn't realise how great they would be. You head to the beach with friends, and because it's so humid and warm you can stay out until silly-o'clock and not feel the cold. It felt like we were in some American movie, except the British equivalent because the beach is all pebbles."

"I USED TO TELL MY MUM THAT GOING TO GIGS WAS MY REAL EDUCATION…"

•MURRAY MACLEOD•

WORDS: JAMES MACKINNON PHOTO: GOBINDER JHITTA

THE SONGS THAT SAVED MY LIFE

ROYAL BLOOD ARE ONE OF THE BIGGEST BANDS IN THE UK, BUT THAT DOESN'T STOP MIKE FINDING INSPIRATION IN THE ODDEST PLACES. OR GOING NUTS TO TV THEMES...

THIS WEEK: MIKE KERR, ROYAL BLOOD

THE SONG THAT MAKES ME THINK OF HOME IS...

PENNY LANE
THE BEATLES

"This is the first song I remember hearing, and it was one that was always played at home. The Beatles were very popular in my house, and particularly with my mum. I still listen to them a lot now, and I definitely think of home if I'm on tour and I hear it, because music will always have that kind of effect on you, and can get you nostalgic. I never learned to play this one myself, but I think anyone who writes songs is inspired by The Beatles. They were the best songwriters in the world."

FIND IT: Magical Mystery Tour (1967)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN IS...

BOHEMIAN RHAPSODY
QUEEN

"Hearing this was the first time I felt inspired enough to want to learn how to play it. I think I was about 10 years old at the time, and as soon as I heard it I went out and bought the sheet music for it and sat at the piano, determined to learn the whole thing. It took a long time – probably a couple of months before I could do it – but it was so satisfying being able to play the whole thing, and it definitely became my party piece. I actually can't play it anymore, though."

FIND IT: A Night At The Opera (1975)

THE SONG I WOULD LIKE TO COVER IS...

SHAKE THE DISEASE
DEPECHE MODE

"A lot of people have covered Personal Jesus, and that would be fun, but I think doing Shake The Disease would be really cool. I actually only just heard it for the first time the other day while I was out shopping, and I didn't know what it was, but it instantly grabbed me. I don't know what I'd do to it, though, I'd have to think about it. We've done covers of T. Rex's 20th Century Boy and Motörhead's Ace Of Spades before, but they don't get in the set much."

FIND IT: 101 (1989)

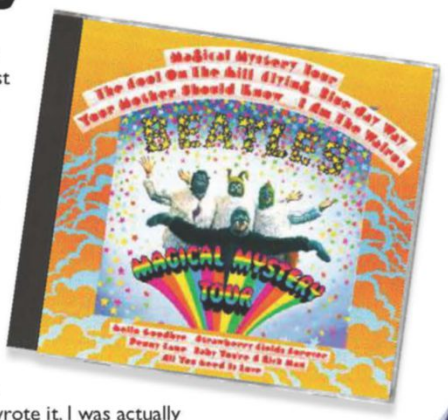
> **"I WROTE FIGURE IT OUT WHEN I WAS WORKING AS A NIGHT CHEF..."**
> **MIKE KERR**

THE SONG THAT MADE ME THE MOST CASH IS...

FIGURE IT OUT
ROYAL BLOOD

"We haven't made any money off our records, so I don't really have an answer in the monetary sense, but I'd say Figure It Out is one of our most important songs. I definitely didn't know that it would get the reaction it does or that so many people would like it when I wrote it. I was actually working as a night chef at a café at the time. I don't think it's the lyrics of that one that turns people on, I think it's the aesthetic of the music which has made it instantly-recognisable and gets them going."

FIND IT: Royal Blood (2014)



THE LAST SONG I LISTENED TO WAS...

MARBLE SKIES
DJANGO DJANGO

"Someone played this for me for the first time recently, and I thought it was great. It's really difficult to describe – it's sort of Krautrock-western music, so it definitely doesn't fit easily into any boxes! I like lots of different types of music, and I'm influenced by everything I hear. I got into Krautrock *after* discovering the bands influenced by it, and I'll definitely be checking out more by this band after hearing this one."

FIND IT: Marble Skies (2018)

WORDS: DAN SLESSOR **PHOTO:** GOBINDER JHITTA

beat rate 98 Bpm Eog | 117 63 heart 85 | high normal low

A SECRET ABOUT ONE OF MY SONGS IS...

ROYAL BLOOD

"Figure It Out is called Figure It Out because I was ad-libbing the vocal when I was writing and kept saying, 'I'd work it out and figure it out,' and that ended up sounding quite cool, so I wrote the song around that. I can't remember if it came quickly after I came up with that, it was so long ago, but there you go."
FIND IT: Royal Blood (2014)

THE SONG I WANT TO BE REMEMBERED FOR IS...

LIGHTS OUT
ROYAL BLOOD

"I think this is a really original song. It sounds as much like Royal Blood as possible, and I think we really have our own identity in this one. When we were writing the song, it felt exciting to us immediately, and it's always a good time when you feel like you don't care what anyone else thinks because you like it so much. Like most of the album, it was written at my house in Brighton; we were just hanging out and jamming and having a good time."
FIND IT: How Did We Get So Dark? (2017)

THE SONG THAT MAKES ME WANT TO CRY IS...

NOTHING COMPARES 2 U
PRINCE

"It's a really sad song about a break-up, so it's depressing. Having been through a break-up, I can definitely connect to where it's coming from. I'm a big Prince fan, and I listen to him quite a lot, so obviously I was upset when he died. I like the Sinéad O'Connor version, too. It's a great song that both of them have done something special with."
FIND IT: The Family (1985)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

THE GLADIATORS THEME TUNE

"There isn't anything that's ever really made me want to stage-dive, but if you want something exciting, this has got five guitar solos in it, so how can you not be pumped? And Wolf was obviously my favourite Gladiator. People don't stage-dive at our shows because they're not allowed onstage, but I like seeing them crowdsurfing and enjoying themselves out there."
FIND IT: YouTube

THE BEST SONG EVER IS...

GOD ONLY KNOWS
THE BEACH BOYS

"This is the best song ever because… it's the best song ever. Trying to tell you why makes me feel like I'm dancing about architecture. But The Beach Boys are one of my favourite bands ever – another one I discovered when I was quite young. Brian Wilson [Beach Boys mainman] is a massive influence on me – his melodies are amazing, and he comes up with these very unconventional arrangements while still fitting into this weird world of being a pop act. I don't feel like I have the same emotion twice whenever I listen to this song."
FIND IT: Pet Sounds (1966)

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

MARMOZETS

PLUS: QUEEN ZEE

LEADMILL, SHEFFIELD. 11.02.18

KKKK

BINGLEY'S FINEST STOP MONKEYING AROUND AS THEY COME BACK FOR THE CROWN

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

TO SAY this one's been a long time coming would be something of an understatement. Not just a new Marmozets tour, but a Marmozets tour with the new album, Knowing What You Know Now, finally in the public domain. Their Weird And Wonderful… debut set them up as contenders way back in 2014, but a stack of challenges and setbacks mean they're only now stepping up to continue the process. So has it been worth the wait? Oh yes. They're dancing like they need to, and they're weirder and more wonderful than ever.

Speaking of which, Queen Zee are here to give the norm – whatever that might be – a good kicking delivered via quivering slabs of love and anger-filled noise.

"Fuck homophobia, fuck transphobia," declares frontperson Queen Zee, before dedicating the furious Fly The Pink Flag to the victims of the Orlando gay nightclub shooting. There's an element of New York proto-punk cool to their sass, but it's backed up by irresistible full-throttle overdrive, and this is a band you'll be hearing a lot more of.

As for Marmozets, they look ready to take over the fucking world. From the moment they explode into the aptly-titled New Religion, the band are on fire and the audience go apeshit.

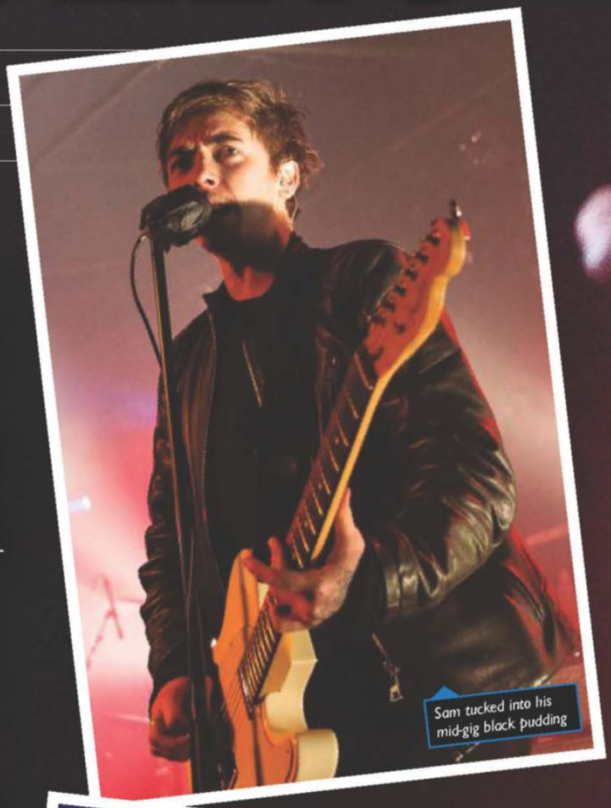
"Flippin' 'eck Sheffield, we've played here a lot and it's never been quite like this," grins Becca Macintyre, eliciting the inevitable 'Yorkshire!' chants back.

The singer is a livewire presence up there, all charisma and energy and dancing like nobody's watching. Her vocals are every bit as arresting, especially those piercing bits on the likes of Major System Error, which stands revealed tonight as a quivering anthem that the fans will still be hollering for in a decade's time.

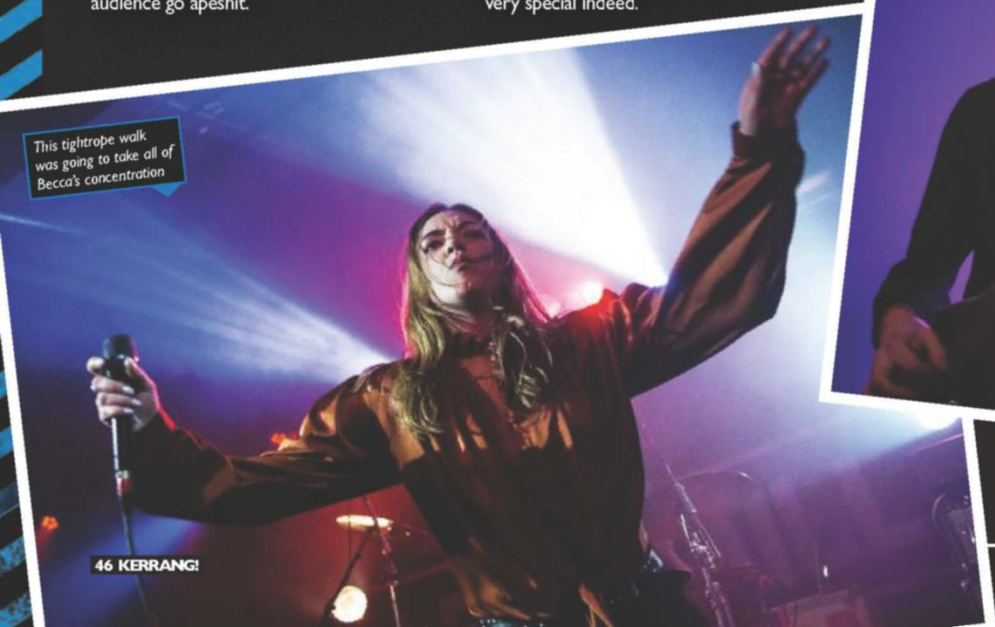
It's not all about Becca, though, and the band of brothers pump out the riffs and rhythms that power the whole thing. They veer across a dozen different sounds and moods, but the DNA is in those wonderful pulsing grooves that both underpin and propel the songs.

This is a band that's grown up in public, and they've come a long way since those early mathcore-flavoured EPs. The answer to the equation appeared to be, 'Do what you want and write better songs,' and they have an embarrassment of those now. Particle delivers the screams, Insomnia is more fragile, and Captivate You brings things to a gloriously-united conclusion.

Marmozets are back and they're better than ever. This is the (re)start of something very special indeed.


Sam tucked into his mid-gig black pudding

Jack remained blissfully unaware of the lightsaber coming up to him


This tightrope walk was going to take all of Becca's concentration

STAR SHOUT!

BECCA MACINTYRE

MARMOZETS, VOCALS

HOW WAS TONIGHT'S SHOW FOR YOU?
"It was so special! We've had our heart set on this place all tour, and we knew the fans were going to bring it. We knew they were going to push us all to the limit of this crazy intimacy we have between ourselves and them, and they did! You can completely be yourself onstage, and you don't have to tell the crowd to do anything – it was that sort of night! And having 900 people in a venue like this is outrageous for us, because it's never happened before."

IS THERE A SENSE OF RELIEF TO FINALLY BE TOURING WITH THE NEW ALBUM OUT?
"Of course! I was talking to Sam [Carter] from Architects, and we were saying there's that moment where you're holding it like it's your baby and then you've got to release it into the world. We've been lucky enough to be able to ride a Marmozets wave. It's gonna be the wave that pulls everyone under for a bit, but then they come out again onto the shore and everyone's safe and sound again."

Becca: a champion at 'Spot The Crowd'

Alissa: Hell bent for leather. And hair dye

Darth Vader impressions: always welcome

ARCH ENEMY

PLUS: WINTERSUN, TRIBULATION

ROCK CITY, NOTTINGHAM. 10.02.18

KKKK

MELODIC DEATH METAL CHAMPS SLAY ON INTENSE UK TOUR

WORDS: STEVE BEEBEE **PHOTOS:** ANDY GALLAGHER

■ FOR MANY bands there's one moment, perhaps just one gig, that comes to be regarded as an epiphany. For Arch Enemy, in the UK at least, that's likely to have been their appearance at last August's Bloodstock Festival. Despite having to follow a killer set from Skindred they nevertheless delivered a bravura, retina-scorching performance – one that truly united the clans.

Tonight, this Swedish death metal machine – fronted by all-action Canadian vocalist Alissa White-Gluz – is still rolling with that momentum. It doesn't hurt that they've brought an enticing support package to our shores. Fellow Swedes Tribulation have a melancholic splendour that's quite a trip by itself, but epic metallers Wintersun are on another planet. Theirs is an expansive maze of grace, power, desolation and beauty. Smiley mainman Jari Mäenpää might be sipping tea between songs, but during Sons Of Winter And Stars he's the focal point of something breathtaking.

The crowd is more than primed for Arch Enemy, who burst on in the explosive manner we've got used to since Alissa joined them in 2014. While always a great band to watch, the sense of control, the way guitarists Michael Amott and Jeff Loomis tether those godzilla-heavy riffs, is what truly engages the senses. The industrial stabs that bolster My Apocalypse's planet-threatening hook is pure shock and awe, and the way Alissa persuades her fans to sing along with the unsingable is also a thing to behold. By the time they play Dead Bury Their Dead and We Will Rise, it's as if a sonic boom has caused mini-mosh-pits to break out in unlikely corners of the room. Arch Enemy's mayhem has been 20 years in the making, but their finest hour is at hand.

Wake up, lads – you're on!

STAR SHOUT!

ALISSA WHITE-GLUZ

ARCH ENEMY, VOCALS

AN ARCH ENEMY GIG LOOKS LIKE A LOT OF WORK! CORRECT?
"It's extremely physically demanding. Every day I work out, do yoga, meditate, do vocal exercises and warm-ups, track my macros. I eat immaculately healthily as well, plus I burn about 1,000 calories onstage every night. I'm as healthy as I can be, but one thing I have not mastered is sleeping – I suck at it! I almost never do it. That's actually kind of a problem. Sometimes our busy schedule does not allow for it, but sometimes it's just my insomnia being very stubborn."

THE ARCH ENEMY SOUND HAS GROWN A LOT SINCE YOU JOINED THE BAND. DOES IT FEEL FRESH NOW?
"I actually don't think the 'newer' sound has anything to do with me. If you check the songs that sound a little different, you'll probably find they are written by Michael [Amott, guitar]. Bands evolve and change – that's the beauty of it. We are just happy to be in such great musical company with one another and enjoying the creative process in the studio and every night onstage."

BOWLING FOR SOUP

PLUS: AQUABATS, ARMY OF FRESHMEN
O2 ACADEMY GLASGOW. 09.02.18

KKKK

TEXAS POP-PUNKS SPARE NOTHING FOR GET HAPPY'S TENTH BIRTHDAY CELEBRATION

■ "WE'VE BEEN a band for 24 years," grins Bowling For Soup frontman Jaret Reddick early on this evening. "That means we started when I was, er, seven years old…" Celebrating a decade of the Texan pop-punks' trademark Get Happy tours with a run-through of 2002's breakthrough Drunk Enough To Dance in its entirety, it's an evening full of playful (mis) remembrance. Celebrating a 20th birthday of their own, openers Army Of Freshmen look more like punk professors at this stage, but they've lost none of their stripped-down, sugar-rush charm. The Aquabats, meanwhile, crank up the production several notches, dressed as superheroes, chucking inflatable pizza around and filling the huge video screen with enough (Aqua)batshit imagery to haunt our dreams. "We've not played some of these song in, well, ever!" teases Jaret as the headliners bowl on. "If we fuck up, pretend like everything's okay, and hopefully no-one will notice!" From I Don't Wanna Rock to Punk Rock 101, opening night stumbles are few and far between. Forget virtuoso finesse, though. This is a band built on tumbledown charm. Between radio hits and gleeful onstage nonsense (including a NYE-like countdown to inevitable encore 1985), you could pick holes, but you'd be missing out on the tongue-in-cheek time of your life.

SAM LAW

VENENUM

PLUS: SLÆGT, NNGNN, NECROCRACY
AUDIO, GLASGOW. 13.02.18

KKKK

GERMAN OCCULT-METALLERS DRAG GLASGOW INTO THEIR TRANCE OF DEATH

■ SOME BANDS insist their amps go all the way to 11. We'd wager Venenum's can reach 666. There's a devilish virtuosity running through the German mob's occupation of this claustrophobic black box tonight; a satanic swagger that's at the heart of their rising cult appeal. Starting the evil early on, the uncompromising blackened-death of Necrocracy and thrash-inflected darkness of the abysmally/ingeniously-named NNGNN bring us furiously up to speed, but it's the flamboyant eccentricity of Slægt that really smacks the senses. Frilly stage gear and flickering candles suggest a softer touch, but the serrated edge of their music offers no such quarter. The headliners offer more avant-garde production also, with a flame-dappled orb sitting centre-stage like the Eye of Sauron. As they storm on with the rabid indelicacy of Uruk-hai, though, it quickly makes more sense. Backlit in deep red and frosty white, the Bavarians conjure a soundscape that's every shade of black. The tremulous outro of Merging Nebular Drapes evokes spine-tingling horror soundtrack feels, while Cold Threat revels in the pendulous, operatic evil of South Of Heaven-era Slayer. But it's grandstanding instrumental Trance Of Death Part II: Metanola Journey – a composition haunted by the genius of Cliff Burton – that truly benchmarks Venenum's dark skill. A rabble of local Buckfast-swilling delinquents poke heads in at one point. They rapidly think better of it, mind, unwilling to let these magnificent nightmarish sounds claim their hearts, too.

SAM LAW

JAMIE LENMAN

O2 ACADEMY ISLINGTON, LONDON. 09.02.18

KKKK

THE UK'S MOST OVERLOOKED STAR FINALLY GETS HIS DUES

WORDS: GEORGE GARNER **PHOTOS:** PAUL HARRIES

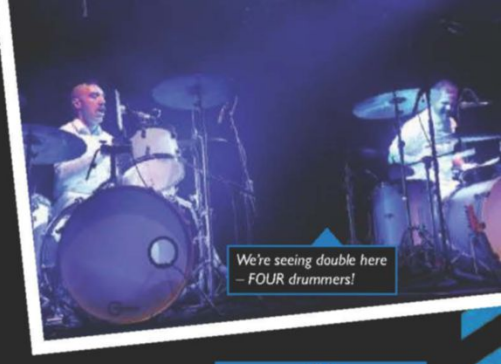
■ ECCENTRIC OF character, eclectic of output and – often to the naked eye – a dapper Victorian-era gentleman marooned in the digital age, there is only one Jamie Lenman. If anything, that's probably counted against him. His rarefied talent for making incredible, curveball music has, over the years, always been served with a large side-salad of injustice: namely, the audience it deserves. He even made a virtue of his own frustrated ambitions on his latest album Devolver's title-track, turning '*I am irrelevant*' into a beautiful chorus. Tonight he may sing those words, but he also has to eat them.

When Jamie arrives onstage dressed in all white – very much the anti-Johnny Cash – accompanied only by wonder-drummer Dan Kavanagh, they bring his music to life in staggering fashion. And that's across his whole career, be it his work with alt.rock underdogs Reuben (Every Time A Teenager Listens To Drum & Bass A Rockstar Dies), recent solo material (Waterloo Teeth), or a brand-new song aired for the first time (Bad Friend). In fact, you won't currently find a more impressive rock duo than Jamie and Dan, given the way they marshal the incalculable heaviness of One Of My Eyes Is A Clock. And just when you think they couldn't give any more, two songs later they swap places with Jamie handling drums for Eating Only Apples.

What this speaks to is the way Jamie's live show has evolved. It used to be he would leave people standing in awe, rather than moving. Not tonight. Whether he's organising punters into a four-part harmony during I Don't Know Anything or unloading the emotional gut-punch of Mississippi, he rules his crowd in every way it is possible to do so. Look no further than the acoustic rendition of Let's Stop Hanging Out ending with an all-singing mosh-pit.

As previously stated: there is only one Jamie Lenman.

When cricket season starts, Jamie will be really prepared



We're seeing double here – FOUR drummers!

STAR SHOUT!
JAMIE LENMAN
VOCALS/GUITAR

SUM UP THE NIGHT USING A NOISE…
"Huuuuuuoooorrrgrh! There was a fucking mosh-pit for that acoustic version of Let's Stop Hanging Out. I wouldn't play something like that if we didn't get the reaction we had to something new like Body Popping. If it was only old songs that got reactions then I wouldn't feel comfortable playing them, but because the new ones get big reactions – sometimes even bigger – then I feel comfy to do the old ones as well. It was fantastic."

IN LIGHT OF YOUR DRUMMING TONIGHT, NEXT TIME WE SEE YOU ARE YOU GOING TO BE UP THERE AS A ONE-MAN BAND?
"Just you wait, next tour I'm going to have a bass drum on my back and cymbals on my knees. I laid a bit of an egg on one beat on the drums, but that's the risk! I think some people might have noticed because I pulled a big face. But that's okay, because I don't pretend to be a drummer – it's just to have some fun. And I watched a lot of Genesis DVDs so I thought, '*(Sings) 'Anythiiiiing Phil Collins can do I can do as we-ell.'*"

REVIEWS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

TURNSTILE

TIME & SPACE *(ROADRUNNER)*

KKKKK

EXHILARATING SECOND FULL-LENGTH FROM ONE OF THE PLANET'S MOST BELLIGERENTLY-EXCITING HARDCORE CREWS

BY ITS very nature, hardcore is an underground scene. Yet Code Orange's recent GRAMMY nomination stands as an indication that the community is currently under the spotlight to a greater extent than at any point since At The Drive In threatened to infiltrate the mainstream in the early '00s. This is sure to set alarm bells ringing in a community which proudly and defiantly thrives out-of-step with conventional music industry channels, and rightly views corporate attempts to co-opt its aesthetics and ethics with suspicion. As such, the release of Turnstile's Roadrunner debut is a red-letter day. The Baltimore quintet have steadily grown a passionate, engaged following since 2011's Pressure To Succeed EP, with the word-of-mouth buzz around the band amplified from whispers to screams by 2015's Nonstop Feeling. Much is expected from Time & Space, a hugely significant release not just for the band, but for the scene which has nurtured them. That vocalist Brendan Yates recently told this magazine that the concept of the album is "about disconnecting from certain situations to see more clearly" illustrates that this sussed, street-wise unit are only too aware of what's at stake here.

Well, things are about to get very interesting indeed, for Time & Space is a genuinely thrilling collection, a high-water mark not merely for Turnstile, but for the genre. Fierce, impassioned, committed and focussed, it's a body of work undeniably rooted in hardcore, but one transcending its boundaries. The opening track finds Brendan screaming about '*Waiting for the real thing*.' After so many false dawns in rock music, that wait ends here. Those immersed in hardcore's rich history will hear echoes of legends such as Bad Brains (I Don't Wanna Be Blind), Quicksand (Can't Get Away) and Minor Threat (High Pressure), but, as with those bands, Turnstile take familiar tropes – chugging guitars, half-time breakdowns, gang choruses – and shoot them through with a personality and character all their own. There's pleasing texture and diversity here – not least in the spacey, sweet R&B-flavoured Bomb and tinkling, jazz-funk instrumental Disco – and when Turnstile go for the throat in a more traditional fashion, as on the fake friends-lacerating Big Smile or the savage Come Back For More/H.O.Y. they're impossibly exciting.

Turnstile aren't about to let hype or the inevitable increased focus on their art turn their heads, but with Time & Space they've made a record that will blow minds as surely as it will elevate them beyond an emboldened, resurgent and vital scene.

DOWNLOAD: Can't Get Away, Real Thing.
FOR FANS OF: Trapped Under Ice, Higher Power.
PAUL BRANNIGAN

"WE'VE ALWAYS TRIED TO DELIVER MUSIC IN A POSITIVE WAY"

BRENDAN YATES

THE INSIDER
BRENDAN YATES
(VOCALS)

TIME & SPACE IS AN AGGRESSIVE ALBUM, BUT IT SEEMS TO BE SHOT THROUGH WITH POSITIVITY, TOO...

"For sure. Well, not everything is super-positive, because there's a lot of real and personal stuff in the lyrics, but we've always tried to deliver our music in a positive way, as this is the outlet for our feelings and we want to enjoy playing our music. I wouldn't ever want to do anything in life to make myself feel worse about myself or the world around me."

THERE'S SOME COOL CURVEBALLS BETWEEN TRACKS. DID THE HIGHER BUDGET THIS TIME ALLOW MORE TIME FOR EXPERIMENTING?

"Yeah, we definitely had more time this time around. It was cool, because you'd have an idea and you'd have time to explore it properly, or someone at the studio would know someone who could help bring it to life. Not having to rush in and rush out helped to paint a cool picture."

DANCE PRODUCER DIPLO WORKED ON THE TRACK RIGHT TO BE – HOW DID HE GET INVOLVED?

"He'd posted about our band, so we'd had some brief conversations. There was one part of the song that had a [Major] Lazer kind of feeling, and we hit him up to see if he might be available and interested to work on it. It was cool to have him on the record."

TRACK BY TRACK

ANDREW W.K.

YOU'RE NOT ALONE *(MUSIC FOR NATIONS)*

KKKK

ROCK'S GOOD-TIME MESSIAH RESURRECTS HIMSELF TO BANISH 2018'S BAD FEELS

1 THE POWER OF PARTYING
Oh, Andrew W.K., it's been far too long. The world seems to have been on a slide since 2009's 55 Cadillac, but the nine-year wait for album five is over. Melding orchestral brass to retro-futurist synths, this swelling overture kicks us off in fittingly OTT fashion.

2 MUSIC IS WORTH LIVING FOR
And we're straight into the hymns to positivity. '*Like the glorious sound of God / Coming down like a lightning rod!*' Quite.

3 EVER AGAIN
Just listen to that chorus – *all* the '*WOAH-OH*'s.

4 I DON'T KNOW ANYTHING
Wrong! All of Mr. W.K.'s Ramones expertise gets rammed into these three exhilarating minutes.

5 THE FEELING OF BEING ALIVE
Inspirational spoken-word interlude alert! Feels great!

6 PARTY MINDSET
Plinky-plonky synths drip into this mid-paced ode. Arms around shoulders, everyone!

7 THE PARTY NEVER DIES
Highly-strung A treacly, vaguely-incomprehensible ballad. Hmm...

8 GIVE UP ON YOU
Give up?! Andrew W.K. doesn't know how!

9 KEEP ON GOING
A rare moment of understatement. Really.

10 IN YOUR DARKEST MOMENTS
'*Learn to party with our demons*,' entreats spoken entry #2. Riiight...

11 THE DEVIL'S ON YOUR SIDE
A touch of evil brings another bonkers tune to life.

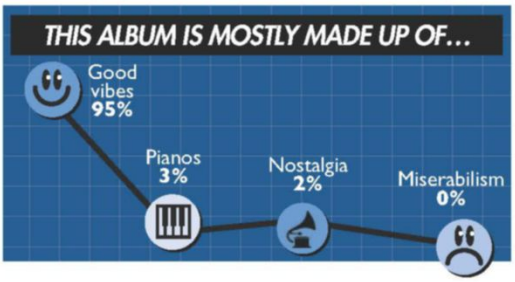
12 BREAK THE CURSE
And again...

13 TOTAL FREEDOM
Synths ignite into another libertine flourish.

14 BEYOND OBLIVION
Ooh, a massive, surging soundtrack moment.

15 CONFUSION AND CLARITY
Got time for one more motivational message? Yes!

16 YOU'RE NOT ALONE
The closer cranks things up once again. It's absurd, OTT stuff. But who wants anything else from Andrew W.K.?!



WORDS: SAM LAW

PIANOS BECOME THE TEETH

WAIT FOR LOVE *(EPITAPH)*

KKK

FORMER POST-HARDCORE OUTFIT CONTINUE DOWN A SOFTER PATH

Given that the airy, emotive indie rock of 2014's Keep You was such a drastic sonic departure from the gruelling post-hardcore that PBTT had made their trademark, it was always going to be interesting to see how they'd follow it up. So it's rather anticlimactic that Wait For Love sees them largely sticking with what worked last time around, with the band's instrumentation once again serving primarily as a mellow, atmospheric canvas for Kyle Durfey to sing and swoon over. That isn't to say that the quality has dropped; lead single Charisma is beautiful proof that it hasn't, and Kyle turning his lens from all-consuming loss to helpless love puts in a truly endearing performance, but its impact is considerably lessened.

DOWNLOAD: Charisma.
FOR FANS OF: The Hotelier, Turnover.
RYAN DE FREITAS

MY SILENT WAKE

THERE WAS DEATH *(MINOTAURO)*

KKKK

PROLIFIC UK DOOM CREW BLACKEN THE SKIES ONCE MORE ON 10TH ALBUM

ON THEIR 10th full-length in 13 years, My Silent Wake keep things evil. And *long*. As soon as you dare to hit play, it's abundantly clear that you are not about to find yourself uplifted, with the eerie keyboard-drenched strains of A Dying Man's Wish leaving you wondering if the sun will ever come out again. Things don't get much more uplifting, and while every colour in their palette is black there are still (somehow) shades. The almost Amon Amarth-esque Killing Flaw is riveting as it covers so much sonic ground, while the title-track is a masterclass in Sabbath-isms. However, they stamp their pessimistic personality on every moment, and gloomily thrill throughout.

DOWNLOAD: Killing Flaw.
FOR FANS OF: Cathedral, My Dying Bride.
NICK RUSKELL

REGGIE AND THE FULL EFFECT

41 *(PURE NOISE)*

KK

GET UP KIDS MAN AND EMO MAINSTAY TAKES A BUMPY SOLO FLIGHT

WHEN YOU need someone to bring the keys, you call James Dewees. The Get Up Kids keyboardist has worked with New Found Glory and is a frequent collaborator with members of My Chemical Romance. His Reggie And The Full Effect solo project has given him license to release a variety of low-profile, high-concept records down the years, and 41 is a fix for anyone fiending for a bit of nostalgia. Half its tracks froth with a static-y, early-'00s pop-punk energy, James' nasal vocals cutting through the mix with lyrics about lost love and regret. The rest is harder to enjoy, with several overwrought AOR ballads and two more space-aged, 1980s synth-pop freakouts than anyone needs. Which is two, by the way.

DOWNLOAD: The Horrible Year.
FOR FANS OF: My Chemical Romance, Weezer, Bowling For Soup.
ALISTAIR LAWRENCE

LYRIC OF THE WEEK

'I told my friends to cut it out / I once had friends but I can't stand them now.' The Broco frontman seems to have crossed everyone off his Christmas card list, and it's only February. He'd like them all again if they'd just get off their damn phones, though. That's what this song's all about: tech taking over. Like a sci-fi film. Set in Bedford.

BAND: Don Broco
SONG: Technology
ALBUM: Technology

SLEEVE OF THE WEEK

Ever on hand with a bit of social commentary, Ministry's AmeriKKKant leaves you in absolutely no doubt as to what frontman Al Jourgensen really thinks of Trump's America.

VIDEO OF THE WEEK

PRESS TO MECO, FAMILIAR GROUND

Press To MECO have turned into zombies. And they're playing for ghosts in an old working men's club. This cut from their forthcoming new album doesn't sound as bleak as that description, mind. That's a *big* melody.

MILESTONES

RED LIGHTS *(FEARLESS)*

KKK

MANCHESTER POP-ROCKERS GET THE GREEN LIGHT ON DEBUT

HAVE YOU ever missed when Mayday Parade were good? You know, before co-vocalist/guitarist Jason Lancaster stomped out? Well, Milestones sound a lot like the Florida pop-rockers used to in those days. And here, on their debut album, the Manchester quartet have delivered plenty to be proud of. There's 11 enjoyable tracks for existing fans of the genre – stand-outs include singles Paranoid and BitterSweetHeart, plus the '*whoa-oh-oah*'-heavy Once Upon A Time – all wrapped in a perfect production, and with faultless delivery from frontman Matt Clarke. There is one problem, though – it's all just a bit safe. This particular milestone might not be the breakthrough the four-piece are after, but if they can take some risks on the follow-up, there's a good chance that might be.

DOWNLOAD: BitterSweetHeart, Paranoid.
FOR FANS OF: Mayday Parade, As It Is.
JENNYFER J. WALKER

BAILER

BAILER *(SELF-RELEASE)*

KKKK

IRISH QUARTET DISH UP A SERVING OF GROOVE-LADEN HARDCORE

THE CITY of Cork may be famous for giving the world Peaky Blinder Cillian Murphy and footie hard-man Roy Keane, but it's not exactly renowned for its hardcore scene. Bailer might be just about to change all that. This quartet have released a quick succession of EPs in the last year or so, and this self-titled effort carries on from 2017's PTSD in the most savage fashion. Fans of Cancer Bats should take note, if you like riffs with an abrasive groove. The grinding Death Is A Reminder and Long Gone are particular highlights; the latter features a guest appearance from former ZOAX vocalist Adam Carroll, who provides a melodic foil to frontman Alex O'Leary's throat-stripping bark. But there's only five songs! Their full-length debut can't come soon enough.

DOWNLOAD: Death Is A Reminder.
FOR FANS OF: Every Time I Die, Gallows.
SIMON YOUNG

THE OSIRIS CLUB

THE WINE-DARK SEA *(INDIE RECORDINGS)*

KKKK

LONDON PROG-METALLERS CRAFT A MULTIFACETED TRIP INTO WEIRDNESS

"WHERE THERE is no imagination," mused Victorian literary heavyweight Arthur Conan Doyle, "there is no horror." Safe to say, then, The Osiris Club's well of inspiration runs deliciously dark and deep. Less interested in banging heads than chilling spines, the London collective deal in creeping eeriness and theatrical excess. Sweeping elements of proto-metal, post-punk and prog-rock beneath their velvety gothic veil, tracks like Wormwood Grange and The Hopeless Distance are all nightmare wooziness and indulgent unease. It's when paying homage, however – to Mike Mignola's Hellboy comics (Citadel Of The Fly) or H.P. Lovecraft's Dunwich Horror (A Winter's Night On Sentinel Hill) – that they deliver their evocative best. Irresistible.

DOWNLOAD: The Signal.
FOR FANS OF: Ghost, Grave Pleasures.
SAM LAW

SPOTLIGHT ON... VENOM PRISON

THERE ARE many overlooked, underexposed and under-appreciated bands lurking in the shadows of the UK death metal underground, but with **ANIMUS (KKKK)**, **VENOM PRISON** made it very clear that they are not willing to languish in such a state. Introducing themselves with 2015's scathing The Primal Chaos EP, their Animus full-length debut upped the ante, the vitriol, and the sheer violence when unleashed in October 2016. The 10 tracks it originally comprised have lost none of their ferocity, and some bonus live material makes this deluxe package very much worth revisiting. Make no mistake, the quintet have nothing but murder in mind, and with the particularly

ON THE STEREO

1 HAGGARD CAT – AMERICAN GRAFFITI
HECK frontman Matt Reynolds returns with his swaggering new rock'n'roll duo. Check out the claws on this!

2 THE FAIM – SAINTS OF THE SINNERS
Pete Wentz liked this lot so much he got on board to co-write this massive tune with them. Which is basically him saying you have to hear them right now.

3 FUNERAL SHAKES – LOVEBIRDS
Filled with '50s twang and slicked-back cool, this new one from the Brit punk crew is a loved-up touch of greasy class.

4 WILL HAVEN – EL SOL
Deftones' heaviest mates blast back with a new album next month. Guess what? It's *raging*.

5 TESSERACT – LUMINARY
Toolboxes at the ready – Britain's finest tech metal band are back!

WINCHESTER

LIFE BEGINS AT THESE DEAD ENDS

(SELF-RELEASE)

KKKK

MUSIC STUDENTS-TURNED-POST-HARDCORE CHAMPS SHINE ON DEBUT ALBUM

UNLIKE THE pub from Shaun Of The Dead, this lot aren't waiting for everything to blow over in an apocalyptic world. Instead, they've crafted a blistering debut record that will bring the destruction itself, through its undeniable power. LBATDE (not an acronym that rolls off the tongue) was written and recorded while the noisy trio were still music students, with the help SikTh guitarist and producer Dan Weller. Musically, it's a bombastic explosion of frenetic riffs, with Animal erupting in pure Architects-meets-Funeral-For-A-Friend heat, while Set Me Apart is a slow, brooding post-hardcore triumph, showing off their ability to create technically-crafted sounds for fun. And for a record so raw, it has enough bite to turn you over to their cause.

DOWNLOAD: Animal.

FOR FANS OF: Architects, Arcane Roots.

JAMES HINGLE

SENSES FAIL

IF THERE IS LIGHT, IT WILL FIND YOU

(PURE NOISE)

KKK

NEW JERSEY EMO CREW CONTINUE TO ILLUMINATE ON SEVENTH ALBUM

FOR A band with more line-up changes than releases, Senses Fail remain a reliable source of post-hardcore thrills. Lengthy titles and artfully angsty lyrics remain in no short supply – '*I wear my heart on my sleeve*,' sings vocalist Buddy Nielsen on Is It Gonna Be The Year?, and he's not just talking about tattoos. That said, however, If There Is Light… does deviate from recent SF albums by concentrating on increasingly topical lyrics and the more melodic side of their crisp sound. Rest assured that Buddy and his buddies don't need wall-to-wall heaviness to convey their heartfelt dissatisfaction with the state of the world on these anthemic chunks of accessible emo.

DOWNLOAD: Is It Gonna Be The Year?.

FOR FANS OF: Saves The Day, Silverstein.

OLLY THOMAS

ruthless Perpetrator Emasculation and Corrode The Black Sun they deliver a masterclass in brutality, precision and terror. Over the contorted riffing and merciless rhythmic battery Larissa Stupar delivers a truly lung-rending performance, making you believe she could cleave parts of you off with her gutteral voice alone.

And if you've already got the original, the extras here are worth a peep as well. Captured on their Sacrificial Summer 2017 tour, the bonus tracks merely serve to confirm what anyone who has caught them live already knows: Venom Prison are as devastating onstage as they are on record, and given their relative youth, it's terrifying to think what Venom Prison could do in the future with this as a starting block. Look out, Trivium, you made a rod for your own backs taking this lot out on your UK tour in April.

WORDS: NICK RUSKELL **PHOTO:** CARLY TYRELL

Hell Is For Heroes

THE NEON HANDSHAKE

(EMI, 2003)

FIVE KIDS GO AND MAKE A BRIT-ROCK CLASSIC. FIFTEEN YEARS ON, IT STILL SHINES BRIGHT

THE EARLY '00s were a boom time for British rock, with inventive, musically literate bands sprouting up left, right and centre. London post-hardcore hopefuls Hell Is For Heroes were a prime example. From the ashes of Brit rockers Symposium, Will McGonagle (guitar) and Joe Birch (drums) recruited old school friends Tom O'Donoghue (guitar), James Findlay (bass), and Justin Schlosberg (vocals), they performed their first gig at The Half Moon in Putney in January 2001, and released their debut album two years later. Made with the help of Pelle Henricsson and Eskil Lövström, the production team responsible for Refused's The Shape Of Punk To Come, The Neon Handshake is an album that proved that quality is permanent.

Although the band split in 2008, they returned in 2012, and now this year to revisit the album in its entirety in the biggest venues they've ever played. "We never really tried to be part of a scene, for better and for worse," reflects Justin today. "We just wanted to make an album with feeling, passion and energy."

A LOT HAPPENED IN A SHORT TIME FOR THE BAND. DID YOU FEEL READY TO MAKE YOUR DEBUT WHEN IT CAME TIME?

JUSTIN SCHLOSBERG (*VOCALS*): "It was pretty pacey! This was back in the days when record companies threw stupid amounts of money at bands to do their first album, which we very much enjoyed and… wasted. Strangely, although we didn't fit into a scene, we knew at the beginning exactly what kind of album we wanted to make and how we wanted to do it."

WHY DID YOU CHOOSE THE PRODUCERS YOU DID?

"We knew that Pelle [Henricsson] and Eskil [Lövström] had done some of our favourite albums, including The Shape Of Punk To Come by Refused, and were the people to capture that energy on a record. We were on a major label and they probably weren't the obvious choice for a band that were having that silly money thrown at them, but for us it was about making the best-sounding record we could make. There was a bit of persuasion needed from our end."

SO HOW DID YOU PERSUADE THE LABEL TO GO WITH IT?

"We had to enforce a kind of Pepsi Challenge, where the record company got a big American producer – I won't mention any names – to do a mix of a sample track, and then we got Pelle and Eskil to do one. We literally went around to everyone and played both versions, not telling them who did what, and asked them which sounded better. *Everyone* said Pelle and Eskil's version sounded better."

I CAN CLIMB MOUNTAINS WAS A HIT. WHAT DO YOU THINK MAKES THE SONG SO SPECIAL?

"There was a lot of honesty and simplicity to it that, at the time, we didn't necessarily think about. It's a song about anger and insecurity and hope, which the whole album is about, but we probably presented it most succinctly on that track."

DID YOU FEEL IT WAS SPECIAL, OR WERE YOU TOO CAUGHT IN THE BUBBLE OF MAKING IT?

"In some ways the bubble goes in the opposite direction: when you're making the record you think it's going to be the greatest, most important thing of all-time, but then you get back into reality and it's not! When we stopped being an active band [in 2008], we really expected it to die a death. It's been odd to see the number of people getting into the record and the band. I guess that honesty and simplicity made it more time resistant than other records around then."

WORDS: JAMES HICKIE

"WE GOT A LOT OF LABEL MONEY, WHICH WE ENJOYED… AND WASTED!"

JUSTIN SCHLOSBERG

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

This hoodie from Midlands metallers Conjurer is very nice, and won't make you retch, despite advertising that on the sleeves. We hope not, anyway.
£25 Conjureruk.bigcartel.com

PAPA ROACH HAVE ONLY GONE AND MADE A T-SHIRT FROM THE MEME! Yes, yes, yesssssss! We'll take 30, please.
£17.72 Uk.kingsroadmerch.com

Well that's a bit rude, Famous Stars And Straps. Would you talk to your nan like that? Yes? Oh, okay then.
£12.99 Impericon.com

This Jason Voorhees POP! vinyl hasn't loaded properly yet. Just give it a minute, will you…
£12.99 Emp.co.uk

Don't threaten you?! Don't threaten us, mate! Wait, what were we arguing about again?
£14.99 Grindstore.com

Spring is coming, so you might as well get in the spirit and wear some flowers on your feet. Just don't blame us when you get harassed by bees.
£110 Drmartens.com

Looks like Being As An Ocean got this knocked up on the photo counter at Boots. Nice, though.
£14.99 Impericon.com

One of these ghost badges has seen some things. Some horrible things. And it's not the one on the right.
£5.99 Grindstore.com

Just stare at him, in his Jesus Christ pose, arms held out… well, what are you waiting for? Go on!
£14.99 Grindstore.com

"God damn" is exactly what this skeleton thought after someone blindfolded him and chucked him on this tee. Poor guy.
£14.99 Grindstore.com

This is a blanket made out of Paramore T-shirts. Hopefully new ones, or else it could be pretty holey and grim.
£139.99 Paramore.warnerartists.net

THE WALKING THREAD

ONE OF THE BEST SHOWS ON TELLY IS BACK NEXT WEEK! GET INVOLVED WITH THIS LOT...

So annoying when you finally find the perfect leather jacket then stick your right arm in Tipp-Ex. FFS. We've all been there.
£100 Dropdead.co

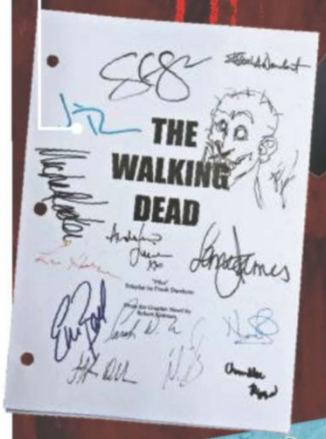
This is a local mug for local people. We'll have no trouble here!
£4.99 Grindstore.com

This Thrasher tee quite certainly wasn't Tutankhamun approved, but it's pretty sweet nonetheless.
£31.99 Impericon.com

Everyone's going crazy for Black Panther so you should probably get involved if you haven't already. And that's an order.
£12.99 Emp.co.uk

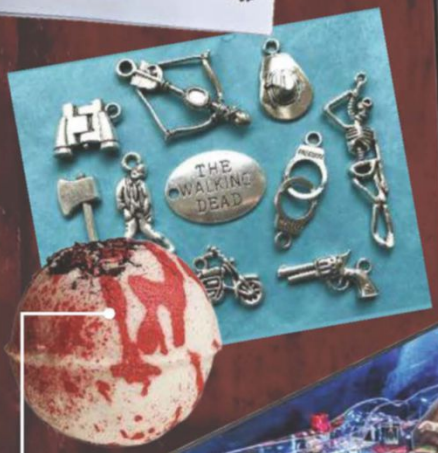
When you've got a fight with a wild bear at 5pm but need to get to the Metallica show at nine.
£59.99 Emp.co.uk

Some idiot's gone and scribbled all over this Walking Dead script. Oh, wait...
£12.99
Etsy.com



Negan wants half your stuff, which probably includes this T-shirt. Pass the scissors.
£12.99
Emp.co.uk

This colour-changing mug will scare the pyjamas off you when you're half asleep.
£7.99
Etsy.com



A Walking Dead bath bomb doesn't sound too sanitary, but you get a charm inside, so...
£8.99
Etsy.com

You better play this pinball machine every fucking day for the rest of your life to justify the price.
£7,995
Homeleisuredirect.com

TWD merch that looks all ripped up and bloody? Would never have guessed it.
£19.99
Emp.co.uk

DON'T MISS

BRIAN FALLON

WITH A NEW RECORD AND UPCOMING GASLIGHT ANTHEM SHOWS, BRIAN HAS A BUSY YEAR AHEAD. LET'S JUST HOPE HE CAN REMEMBER HIS OWN SONGS…

HEY, BRIAN! ARE YOU LOOKING FORWARD TO COMING BACK TO THE UK THIS MONTH?

BRIAN FALLON (*VOCALS/GUITAR*): "Definitely! It's always a fun thing to do, but now it's even cooler because people seem to be really excited and the shows are selling well. Although I don't know why I always seem to come over when it's freezing cold!"

WHEN YOU'RE PREPARING FOR A TOUR, IS THERE EVER A CASE OF HAVING TO RELEARN THE NEW SONGS?

"Oh yeah, and it's a nightmare! When you're recording, so much happens on the fly – like changing keys or parts of a song completely. And then once you've written a song, it's on to the next one. You get out of the studio and you just forget, so it's like, 'Wait, did I play that?' So for the last six weeks I've been scrambling to remember everything I just did. You'd think someone would be keeping notes, when in fact *nobody* is taking notes! Maybe next time I'll actually write the chords down!"

D'OH. WHICH SONGS ARE YOU EXCITED TO PLAY FROM YOUR NEW LP, SLEEPWALKERS?

"To me the whole thing is exciting, because these songs have such a new life to them and they've been really fun in rehearsal. I wrote it with the live show in mind and I wanted people to have an upbeat thing they could sing along to, so seeing how people will react is definitely the most exciting part. That's the true test of whether you did a good job, and you don't know until you get out on tour."

HAVE YOU EVER HAD A MOMENT WHERE YOU REALISE A SONG IS BOMBING?

"Oh yeah, multiple times. Sometimes you just need to understand it's because a song is new. It happened [with The Gaslight Anthem] on the American Slang tour, and I remember thinking, 'Is this going well? Nobody is singing,' because we went from The '59 Sound where *everyone* knew the words. Then after a while we'd play a new song, and the crowd would sing the riff. That's when I realised, 'Oh, this is a good song!'"

> **"GETTING TO DO THIS AND GASLIGHT IS AWESOME!"**
> **BRIAN FALLON**

DO YOU HAVE A PRE-GIG RITUAL FOR GETTING YOURSELF IN THE GROOVE?

"Oh no, I feel like if you have a ritual it will set you up for failure. The rule of tour is something *will* go wrong, so if you're about to go onstage and have lucky shoes or something, inevitably one day a stray dog will walk in, grab those shoes and run away with them and that will ruin your night! So for me, my pre-gig ritual is no ritual."

YOU RECENTLY PLAYED PIANO LIVE FOR THE FIRST TIME. CAN WE EXPECT YOU TO BE TICKLING THE IVORIES?

"I've actually learned a couple of tunes on it, so I think I'm gonna bring it out with me and play songs different ways from night to night. It's a cool extra thing to have, and it changes the vibe if you read the room well. If the crowd is very up then you can keep it electric, or play it on piano if they seem more into just listening. You need to give people something different so they're not seeing the same thing every night."

LASTLY, HOW DOES IT FEEL TO HAVE HAD SUCH A POSITIVE RESPONSE TO THE '59 SOUND SHOWS WITH GASLIGHT?

"We didn't know what people's reactions would be, because we made the decision on our own without asking anyone else. It feels fun, because I'll be touring my record the whole year, but then I get to take this break and have a summer camp kinda thing, put on some old shoes and be like, 'I remember this, this is fun.' It can be whatever we want it to be, so for me, it's win-win, and I can't believe I get to do two such awesome things."

DATES: O2 Ritz Manchester February 21, O2 ABC Glasgow 22, London Camden KOKO 23, Nottingham Rock City 24, Bristol SWX 25. Support: Dave Hause.

WORDS: JAMES MACKINNON **PHOTO:** GETTY

YOUR WEEK!

KERRANG! DAY FEBRUARY 21

BIRMINGHAM The Temperance Movement (O2 Institute Birmingham)
BRISTOL Butcher Babies, Eyes Set To Kill (Thekla)
BRISTOL Dead!, The Kenneths (Louisiana)
CARDIFF Magnum (Tramshed)
GLASGOW Don Broco (Barrowland)
LONDON Paceshifters, 7he 7ouch, Lullaby (Camden Assembly)
MANCHESTER Brian Fallon & The Howling Weather, Dave Hause (O2 Ritz Manchester)
MANCHESTER Electric Six, Mutant Monster (Club Academy)
MANCHESTER King 810, The Courtesans (Rebellion)
MILTON KEYNES The Ataris, Slimboy (Craufurd Arms)
NORWICH Alestorm, Dread Crew Of Oddwood, Rumahoy (Nick Rayns LCR)
READING SikTh (Sub 89)
YORK Anvil (Fibbers)

THURSDAY FEBRUARY 22

BRIGHTON Stone Broken, Jared James Nichols, The Bad Flowers (Haunt)
BRISTOL The Temperance Movement (O2 Academy Bristol)
CHESTER Butcher Babies, Eyes Set To Kill (Live Rooms)
EDINBURGH Electric Six (Liquid Rooms)
GLASGOW Brian Fallon & The Howling Weather, David Hause (O2 ABC Glasgow)
LONDON Alestorm, Dread Crew Of Oddwood, Rumahoy (O2 Forum Kentish Town)
LONDON King 810, The Courtesans (Underworld, Camden)
MANCHESTER Fizzy Blood (Soup Kitchen)
NOTTINGHAM Hell Is For Heroes, A, Vex Rex (Rock City)
PLYMOUTH Dead!, The Kenneths (Junction)
SOUTHAMPTON Feed The Rhino, Bad Sign, Haggard Cat (Joiners)
TUNBRIDGE WELLS SikTh (Forum)

FRIDAY FEBRUARY 23

BIRMINGHAM Butcher Babies, Eyes Set To Kill (Asylum)
BRIDGWATER The Ataris, Slimboy (Cobblestones)
BRIGHTON Alestorm, Dread Crew Of Oddwood, Rumahoy (Concorde 2)
BRIGHTON Paceshifters (Sticky Mike's)
CARDIFF King 810, The Courtesans (Clwb Ifor Bach)
CARDIFF Saxon, Diamond Head, Rock Goddess (Great Hall)
GLASGOW Fizzy Blood (Old Hairdressers)
GLASGOW The Xcerts, Airways (O2 ABC Glasgow)
HOLMFIRTH Magnum (Picturedrome)
LONDON Feed The Rhino, Bad Sign, Cover (Underworld, Camden)
LONDON Man With A Mission, Tigress (Dome, Tufnell Park)
MANCHESTER Paradise Lost (Gorilla)
PORTSMOUTH Hell Is For Heroes, A, Vex Red (Pyramids Centre)
SOUTHEND Jamie Lenman, Gender Roles, Loa Loa (Chinnerys)

SATURDAY FEBRUARY 24

ABERDEEN The Xcerts, Airways (Garage)
BIRMINGHAM Conjurer, Attan (Flapper)
BRISTOL Alestorm, Dread Crew Of Oddwood, Rumahoy (Motion)
BOURNEMOUTH Dream State, Chapter And Verse (Anvil)
CAMBRIDGE Saxon, Diamond Head, Rock Goddess (Corn Exchange)
LEEDS Fizzy Blood, Forever Cult, Koyo (Headrow House)
LONDON Hell Is For Heroes, A, Vex Red (O2 Shepherd's Bush Empire)
LONDON Stone Broken, Jared James Nichols, The Bad Flowers (Assembly Hall, Islington)
MANCHESTER Magnum (Academy2)
NEWCASTLE Butcher Babies, Eyes Set To Kill (Riverside)
NOTTINGHAM Brian Fallon & The Howling Weather, Dave Hause (Rock City)
NORWICH Jamie Lenman, Gender Roles, Loa Loa (Waterfront Studio)
OXFORD King 810, The Courtesans (O2 Academy2 Oxford)
PORTSMOUTH The Front Bottoms, The Smith Street Band, Brick + Mortar (Pyramids Centre)

SUNDAY FEBRUARY 25

BIRMINGHAM Jamie Lenman, Gender Roles, Loa Loa (O2 Institute3 Birmingham)
BRISTOL Brian Fallon & The Howling Weather, Dave Hause (SWX)
LONDON Hell Is For Heroes, A, Vex Red (O2 Shepherd's Bush Empire)
MANCHESTER Stone Broken, Jared James Nichols, The Bad Flowers (Club Academy)
MANCHESTER The Temperance Movement (O2 Ritz Manchester)
NORWICH The Front Bottoms, The Smith Street Band, Brick + Mortar (Waterfront)
SOUTHAMPTON Alestorm, Dread Crew Of Oddwood, Rumahoy (Engine Rooms)
STOCKTON The Xcerts, Airways (Georgian Theatre)
TUNBRIDGE WELLS Dream State, Chapter And Verse (Forum)

MONDAY FEBRUARY 26

BIRMINGHAM The Front Bottoms, The Smith Street Band, Brick + Mortar (O2 Institute Birmingham)
GLASGOW Stone Broken, Jared James Nichols, The Bad Flowers (G2)
LONDON Carnifex (Dome, Tufnell Park)
LONDON Dream State, Chapter And Verse (Assembly, Camden)
MANCHESTER The Xcerts, Airways (Deaf Institute)
SOUTHAMPTON The Ataris, Slimboy (Engine Rooms)

TUESDAY FEBRUARY 27

BIRMINGHAM Carnifex, Oceano, Aversions Crown, Disentomb (Mama Roux's)
BIRMINGHAM Fizzy Blood (Sunflower Lounge)
BRIGHTON Apocalyptica (Dome)
BRISTOL The Front Bottoms, The Smith Street Band, Brick + Mortar (O2 Academy Bristol)
GATESHEAD Arcane Roots, Brutus (Sage Two)
LEEDS The Ataris (Brudenell Social Club)
NOTTINGHAM Feed The Rhino, Haggard Cat, Bad Sign, Cove (Rescue Rooms)
MILTON KEYNES Butcher Babies, Eyes Set To Kill (Craufurd Arms)

RIDER OF THE WEEK

BAND: Rage Against The Machine

It would seem that fighting the power on their 2008 tour left the legendary quartet rather thirsty...

rage against the machine

10 x bars of white soap
6 x pairs of tube socks
6 x pairs of cotton boxer shorts
72-litres of Fiji still water
1 x case of SmartWater
12 x bottles of Grolsch
12 x bottles of Amstel Light
6 x bottles of Beck's Dark
6 x bottles of Corona
6 x cans of Coca-Cola
6 x cans of Pepsi

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

BIFFY CLYRO: ALL THE ANTHEMS!

K! TV, FEB 21, 1:30PM

It's about time there was a whole show dedicated to the Scottish heroes. We mean, their entire catalogue has more anthems than a Dad Rocks! CD...

POST MALONE COVERS METALLICA'S NOTHING ELSE MATTERS

KERRANG.COM

Rapper Post Malone might be making waves in the mainstream charts, but it would seem he's partial to a bit of metal, too. Good lad. He's decided to cover this song by some little band called Metallica. Hopefully that will give their career some exposure, then...

99 '00S TUNES YOU CAN'T ESCAPE

K! TV, FEB 25, 8AM

Yes, we know that Sunday is usually the day of rest. Kerrang! TV clearly didn't get the memo, though. Lasting pretty much the whole day, why would you ever want to leave the house, when you get to sit in your pants and watch this?

MY FIRST GIG

WHO: MACHINE HEAD AND BRING ME THE HORIZON, BIRMINGHAM NIA, DECEMBER 4, 2011

THE CONJURER MAN MIGHT'VE GONE TO SEE MACHINE HEAD, BUT IT WAS THE SHEFFIELD MOB WHO TRIUMPHED OVER ADVERSITY...

BRADY DEEPROSE, CONJURER

"My parents took me to tons of gigs growing up – for which I am eternally grateful – but I'm going to talk about one of the first big shows that I went to with my mates, when Machine Head took on arenas. The Blackening is one of my all-time favourite albums, and so the follow-up, Unto The Locust, was a massive deal; this show was really hyped-up.

"What I really remember, bar the disappointing attendance, was Bring Me The Horizon's support slot. When they came out, half of the crowd left, and the majority of the rest turned around to face away from the stage – I shit you not! Never one to shy away from confrontation, Oli Sykes turned up in a white shirt with a massive cat on it and absolutely levelled the place. Every time the band stopped playing, the boos would be louder than any of the meagre clapping or cheers.

"The best part was that they were actually brilliant, and all the songs from There Is A Hell... and Suicide Season sounded huge. Some guy at the front was constantly yelling at them between songs and was dispatched with a quick 'fuck you' before they finished their set. They were definitely the band that stuck with me most that night!

"I think Bring Me The Horizon are an easy target for 'metal' fans, even though Suicide Season has some fucking massive riffs. And they've since shown that you can add melody and catchiness but still be well hard. Even That's The Spirit was decent."

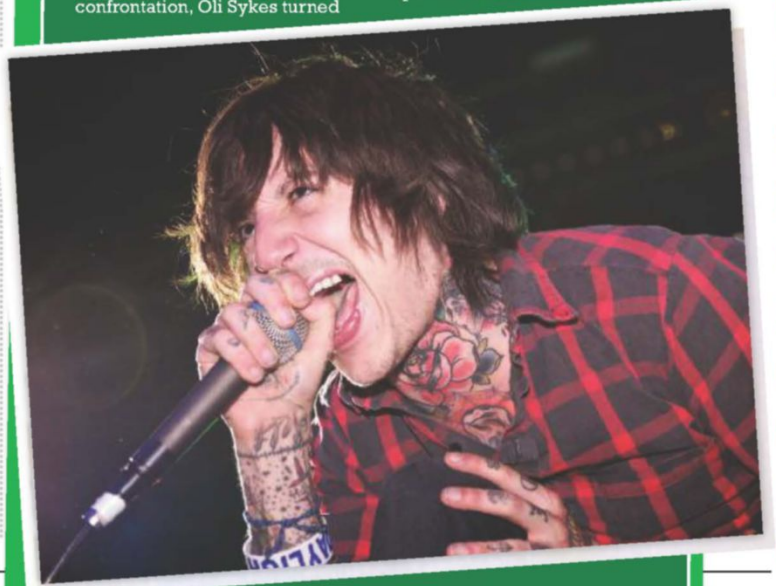


PHOTO: DAVID BERGMAN

MY VENUE

FUEL ROCK BAR

CARDIFF

5 WOMANBY STREET, CARDIFF, CF10 1BR

MARTYN HOWELL, BOOKER/PROMOTER

HEY, MARTYN! HOW DID FUEL COME TO BE AS A VENUE?

"Fuel started life as a club night on September 9, 2006, after local DJ and rock fan Rob Toogood realised that there weren't enough places that played the music that he and so many others loved. After outgrowing its first venue and then surviving the closure of its second venue, Fuel moved to its present full-time home on Womanby Street, in the heart of Cardiff's music quarter."

AND WHAT PART DOES IT PLAY IN THE MUSIC SCENE?

"Fuel is now the only dedicated rock and metal venue in Cardiff, providing a hub for all fans of heavy music and carrying on Cardiff's tradition of having legendary rock venues."

AWESOME! DO YOU HAVE ANY CRAZY STORIES?

"Crazy things happen here every week! But by far the most exciting experience we've had was when Iron Maiden's Bruce Dickinson seemed to suddenly appear at our bar during a showing of an international rugby match. No-one could quite believe it."

HOW IMPORTANT IS THE VENUE FOR UP-AND-COMING BANDS?

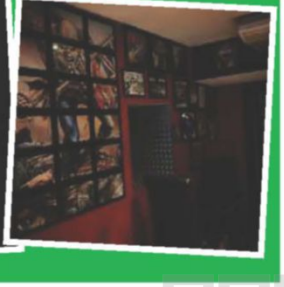
"As a 150-capacity grassroots music venue, we consider ourselves to be the starting point for bands who may one day become festival headliners. Without Fuel being in Cardiff it'd be very difficult for the metal bands so synonymous with South Wales to get the important start to their musical careers that they need. We've been lucky to have bands like Holding Absence, Venom Prison and Dream State play at Fuel over the last couple years. They're all playing big festivals and huge shows now!"

NICE. WHAT HAVE BEEN THE BIGGEST AND BEST ROCK SHOWS TO HAPPEN THERE?

"We recently had our fastest-ever sell-out when Misfits singer Michale Graves played here in January. We actually ended up adding a second date, which sold out on the night of the show as well! The fans stayed back for hours after for a free meet-and-greet with Michale; it was the most dedicated fanbase I've ever seen at Fuel, and he had so much time for them. Sell-out shows with Tyketto, Stone Broken and Brutality Will Prevail are also up there!"

AND, FINALLY, WHAT CHALLENGES ARE YOU FACED WITH IN 2018?

"It's never easy running a small grassroots music venue. There are so many variables you don't realise exist, and you'll almost always rely on your bar take and club nights to make up the difference; smaller shows – as important as they are – don't make the money that they should."



BOOKING NOW

2000TREES FESTIVAL
Line-up: Enter Shikari, At The Drive In, Basement, Arcane Roots, Creeper, Hell Is For Heroes, Touché Amoré, Turbowolf, Gold Key, Black Foxxes, Boston Manor, Conjurer, SHVPES, Loathe, Chapter And Verse, Holding Absence, Holiday Oscar. Cheltenham Upcote Farm July 12 – 14.

A PERFECT CIRCLE
O2 Apollo Manchester June 12, London O2 Academy Brixton 13.

ALL TIME LOW
Glasgow SECC March 12, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Creeper.

ANDREW W.K.
Cardiff Great Hall April 13, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

ARCANE ROOTS
Gateshead Sage February 27, London Heaven March 1, Manchester Gorilla 2, Sheffield Leadmill 3, Glasgow Oran Mor 4, O2 Institute2 Birmingham 6, Bristol Trinity 8. Support: Brutus.

ARCTANGENT
Line-up: And So I Watch You From Afar, Pianos Become The Teeth, Foxing, Giraffes? Giraffes!, Jamie Lenman, Rolo Tomassi, Alpha Male Tea Party, Talons, Tangled Hair, Svalbard, Gulfer, Body Hound. Bristol Fernhill Farm August 16 – 18.

AS IT IS
Nottingham Rescue Rooms March 9, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

ASTROID BOYS
Brighton Haunt March 7, London Tufnell Park Dome 8, Norwich Waterfront 9, Birmingham Asylum 10, Manchester Rebellion 11, Glasgow King Tut's 12, Newcastle Riverside 13, Leeds Brudenell Social Club 14, Nottingham Rescue Rooms 15, CardiffY Plas 30.

AT THE DRIVE IN
London O2 Academy Brixton March 9, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK LABEL SOCIETY
London Royal Albert Hall April 5, Dublin Tivoli 7, Belfast Limelight 8 – 9.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver, Watain, Orden Ogan, Combichrist, Memoriam, Septicflesh, Doro, Fozzy, Bloodbath. Derby Catton Hall Park August 9 – 12.

BOOMTOWN FESTIVAL
Line-up: Limp Bizkit, Enter Shikari, Napalm Death, Soulfly, Capdown, Idles, Ho99o9, Earth Crisis, Hacktivist, Turbowolf, Sonic Boom Six, Voodoo Glow Skulls, Random Hand, Adolescents, Jaya The Cat, The Rumjacks, Inner Terrestrials, Moscow Death Brigade, Samsara Blues Experiment, Haggard Cat, [spunge]. Winchester Matterley Estate August 9 – 12.

CAMDEN ROCKS FESTIVAL
Line-up: Twin Atlantic, PiL, Beatsteaks, Raging Speedhorn, Sonic Boom Six, The Red Paintings, SHVPES, Ducking Punches, Carcer City, Press to MECO, Gold Key, Skarlett Riot, Death Remains and more! Camden @ various venues June 2.

CANCER BATS
London Camden Underworld April 26 – 27.

CARNIFEX
London Tufnell Park Dome February 26, Birmingham Mama Roux's 27, Glasgow G2 28, Manchester Academy III March 1, Leeds Key Club 2, Bridgend Hobos 3. Support: Oceano, Aversions Crown, Disentomb.

CASEY
London Boston Music Room April 13, Leeds Key Club 14, Newcastle Jumpin Jacks 15, Plymouth Underground 16, Manchester Satan's Hollow 17, Birmingham Asylum2 18, Nottingham Rock City Basement 19.

CODE ORANGE
Nottingham Rescue Rooms April 15, Newcastle Cluny 18, Portsmouth Wedgewood Rooms 22.

CONVERGE
Manchester Academy II April 25, London Camden Electric Ballroom 26. Support: Crowbar, Thou, Grave Pleasures.

DANCE GAVIN DANCE / VEIL OF MAYA
Birmingham Asylum March 3, Bristol Marble Factory 4, Newcastle Riverside 5, Glasgow Garage 6, Manchester Academy II 7, Nottingham Rescue Rooms 8, London O2 Academy Islington 9.

DEEZ NUTS / TRASH TALK
London Camden Underworld March 25, Manchester Rebellion Club 26, Birmingham Mama Roux's 27. Support: Brutality Will Prevail, Capsize, Boundaries.

DEF LEPPARD
Cardiff Motorpoint Arena December 4, London O2 Arena 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Hawkwind, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards, Graveyard, Napalm Death, Warning, Eyehategod, Winterfylleth, Five The Hierophant and more! London Camden May 4 – 6 @ various venues.

DOWNLOAD FESTIVAL 2018
Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses, Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dream State, Black Stone Cherry, Boston Manor, Cradle Of Filth, DragonForce, Hatebreed, Inglorious, Marmozets, Monster Truck, Shinedown, The Struts, The Temperance Movement, Thunder, Volbeat, Whiskey Myers, Bury Tomorrow, Corrosion Of Conformity, Dead Cross, Jonathan Davis, Kreator, L7, Powerflo, Thrice, Turbonegro, You Me At Six, Cancer Bats, Employed To Serve, Jamie Lenman, Milk Teeth, Puppy, Stick To Your Guns, Stray From The Path, The Bottom Line, The Bronx, The Faim, The Maine, All Them Witches, Baroness, Blessthefall, Death Blooms, Emmure, Gold Key, Higher Power, Knocked Loose, Koyo, Malevolence, Miss May I, Myrkur, No Hot Ashes, Plini, Rolo Tomassi, SHVPES, Sun Arcana, Tesseract, The Hyena Kill, Thy Art Is Murder, Tigress, Wayward Sons, Zeal & Ardor. Derby Donington Park June 8 – 10.

DREAM STATE
Derby Hairy Dog February 23, Tunbridge Wells Forum 25, London Camden Assembly 26. Support: Chapter And Verse.

EUROPE
Manchester Academy September 14, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

EVANESCENCE
London Royal Festival Hall March 30 – 31, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FALL OUT BOY
Birmingham Barclaycard Arena March 27, Cardiff Motorpoint Arena 28, Manchester Arena 29, London O2 Arena 31. Support: Against The Current, MAX.

FEEDER
William Aston Hall Wrexham March 5, O2 Academy Bristol 7, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIZZY BLOOD
Manchester Soup Kitchen February 22, Glasgow Old Hairdressers 23, Leeds Headrow House 24, Birmingham Sunflower Lounge 27, London Camden Assembly 28.

PHOTO: CHRIS CASEY

JUST ANNOUNCED

AMERICAN NIGHTMARE
London Camden Underworld April 28, Brighton Haunt 29.

DEAD SWANS
Glasgow Audio May 10, Manchester Deaf Institute 11, Bristol Louisiana 12, London Camden Assembly 13.

DON BROCO
O2 Academy Oxford February 26, O2 Academy Sheffield 27, O2 Academy Liverpool 28, Lincoln Engine Shed 29, Stoke Keele University May 1, Northampton Roadmender 2, Exeter Lemon Grove 3.

SLAM DUNK FESTIVAL
Latest additions: ROAM, The Audition, Goldfinger, Reel Big Fish.

WATERPARKS
Support added: Dead!, Patent Pending.

READING & LEEDS FESTIVAL

Line-up: Fall Out Boy, Panic! At The Disco, Nothing But Thieves, Wolf Alice, Papa Roach, UNDERØATH, Waterparks, Creeper, Sum 41, Beartooth, nothing,nowhere, Hollywood Undead.

FOO FIGHTERS
Manchester Etihad Stadium June 19, London Stadium 22 – 23. Support: Wolf Alice (19 and 22 only), Frank Carter & The Rattlesnakes (22 only), The Kills (23 only), Slaves (23 only).

FRANK TURNER & THE SLEEPING SOULS
Manchester Academy April 13, Dublin Academy 15 – 16, Belfast Limelight 18, Aberdeen Garage 20, Edinburgh Liquid Room 21, O2 Academy Newcastle 22, O2 Academy Sheffield 24, O2 Academy Liverpool 25, O2 Academy Bristol 27, Exeter Uni Great Hall 28, Cambridge Corn Exchange 30, O2 Guildhall Southampton May 1, Southend Cliffs Pavillion 2, O2 Academy Leicester 4, O2 Academy Oxford 5, Hull City Hall 8, Norwich UEA 9.

THE FRONT BOTTOMS
Portsmouth Pyramids Centre February 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

THE GASLIGHT ANTHEM
London Eventim Apollo Hammersmith July 20 – 21, Dublin Vicar Street 23, Glasgow Barrowland 24, Manchester Eventim Apollo 25. Support: The Flatliners, Matthew Ryan.

GLASSJAW
London O2 Academy Brixton August 18.

GRETA VAN FLEET
Manchester Deaf Institute March 30, O2 Institute3 Birmingham 31, Glasgow King Tut's April 1, London O2 Academy Islington 4.

HEAVY SCOTLAND
Line-up: Carcass, Gama Bomb, Nervosa, Perpetua. Edinburgh Corn Exchange August 31 – September 2.

HOLLYWOOD VAMPIRES
Birmingham Genting Arena June 16, Manchester Arena 17, Glasgow SSE Hydro 19, London SSE Arena, Wembley 20. Support: The Darkness, The Damned.

IRON MAIDEN
Newcastle Metro Radio Arena July 31, Belfast SSE Arena August 2, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

LOATHE / HOLDING ABSENCE
Bristol Thekla February 28, Manchester Star & Garter March 1, Glasgow Audio 2, Newcastle Think Tank? 3, Leeds Key Club 4, Nottingham Bodega 6, Birmingham Asylum 7, London Boston Music Room 8, Bournemouth Anvil 9, Bridgend Hobos 10.

LOWER THAN ATLANTIS
Lincoln Engine Shed April 2, Cambridge Junction 3, Leamington Spa Assembly 4, Swansea Sin City 6, Pontypridd Muni Arts Centre 7, Gloucester Guildhall 8, Bath Komedia 9, Exeter Lemongrove 11, Southampton Engine Rooms 12, Watford Colosseum 13, Southend Chinnerys 14, Brighton Concorde II 15, O2 Academy Oxford May 3, Reading Sub89 4, Wrexham Central Station 5, Liverpool Hangar34 7, Aberdeen Lemon Tree 8, Edinburgh Liquid Rooms 9, Middlesbrough Empire 11, Hull Welly 12, York Fibbers 13, Sheffield Plug 14.

MACHINE HEAD
O2 Guildhall Southampton May 13, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MALLORY KNOX
Brighton Haunt April 16, Cardiff Globe 17, Exeter Cavern 18, Stoke Sugarmill 20, Glasgow King Tut's 22, Manchester Rebellion 23, Birmingham Mama Roux's 24, Nottingham Bodega 26.

MILK TEETH
Bristol Exchange March 13, Oxford Bullingdon 14, Liverpool Buyers Club 15, Huddersfield Parish 16, Edinburgh Mash House 17, Manchester Deaf Institute 19, Birmingham Mama Roux's 20, Milton Keynes Craufurd Arms 21, London Camden Underworld 23, Bournemouth Anvil 24, Plymouth Junction 25. Support: Fangclub, Nervus.

MODERN LIFE IS WAR
Brighton Haunt June 25, Leeds Brudenell Social Club 26, Bristol Exchange 27, London Camden Underworld 28.

MOOSE BLOOD
Nottingham Rock City March 2, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10. Support: The Dangerous Summer.

MOVEMENTS
Leicester Cookie April 30, Newcastle Think Tank? May 1, Glasgow King Tut's 2, Leeds Key Club 4, Manchester Night People 5, Birmingham Asylum 6, Cardiff Clwb Ifor Bach 7, Brighton Sticky Mike's Frog Bar 8, London Camden Assembly 9.

MYLES KENNEDY
Birmingham O2 Institute2 March 17, Nottingham Rescue Rooms 18, Glasgow Garage 20, Manchester Gorilla 21, Bristol Thekla 24, London Islington Assembly Hall 26.

NICKELBACK
Glasgow SSE Hydro May 3, Leeds First Direct Arena 5, Liverpool Echo Arena 7, Manchester Arena 8, Birmingham Genting Arena 10, London O2 Arena 11, Nottingham Motorpoint Arena 13. Support: Seether.

OF MICE & MEN
O2 Academy Bristol April 21, O2 ABC Glasgow 22, O2 Ritz Manchester 23, O2 Institute Birmingham 25, Norwich UEA 26, London Camden KOKO 27. Support: Wage War, Sylar.

OUTBREAK FEST
Line-up: Turnstile, Cro-Mags, Floorpunch, Angel Dust, Fury, Jesus Piece, Big Cheese, Servitude. Leeds Canal Mills June 16 – 17.

PEARL JAM
London O2 Arena June 18 – 19.

PILE UP FESTIVAL
Line-up: A Wilhelm Scream, Oceans Ate Alaska, Teenage Bottlerocket, Our Hollow, Our Home, Napoleon, Kingdom Of Giants, InVisions, Death Remains, Skarlett Riot, Ravenface, Veridian, Chapter & Verse, Bellevue Days, Black Orchid Empire, Tenements, Silent Screams, Siamese, Falling Red, Palm Reader, Wars, Cove, Woke Up Dead, Bury The Traitor, Kill The Ideal, DeadAudioSaints, 76 Calling. York Fibbers June 22 – 23.

QUEENS OF THE STONE AGE
London Finsbury Park June 30. Support: Iggy Pop, The Hives, Run The Jewels.

RAMBLIN' MAN FAIR
Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes, Steel Panther, The Cult, Mott The Hoople, Me And That Man. Maidstone Mote Park June 30 – July 1.

REEF / THE WILDHEARTS / TERRORVISION
Manchester Academy May 4, Birmingham Digbeth Arena 5, London Eventim Apollo Hammersmith 6, O2 Academy Glasgow 19, O2 Academy Newcastle 20.

ROLO TOMASSI
Glasgow Audio April 3, Manchester Deaf Institute 4, Birmingham Flapper 5, Bristol Exchange 6, London Garage 7, Leeds Strangeforms 8.

SKINDRED
Norwich UEA April 19, O2 Guildhall Southampton 20, Nottingham Rock City 21, Manchester Academy 22, O2 ABC Glasgow 24, O2 Academy Bristol 25, O2 Academy Leeds 27, London O2 Academy Brixton 28, O2 Institute Birmingham 29. Support: CKY, Danko Jones.

SLAM DUNK FESTIVAL 2018
Line-up: Jimmy Eat World, Taking Back Sunday, Sleeping With Sirens, State Champs, Four Year Strong, Trash Boat, Good Charlotte, PVRIS, Frank Carter & The Rattlesnakes, Thursday, Creeper, Every Time I Die, Knuckle Puck, Real Friends, Crown The Empire, Zebrahead. Leeds City Centre May 26, Hatfield Park 27, Birmingham NEC Arena 28.

STONE FREE FESTIVAL
Line-up: Megadeth, Scorpions, Yes, Roger Hodgson, Joanne Shaw Taylor. London O2 Arena June 16 – 17.

STONE SOUR
Manchester O2 Apollo June 17, London Camden Roundhouse 18, Nottingham Rock City 19.

TECH FEST 2018
Line-up: The Acacia Strain, The Contortionist, Cyclamen, Amogh Symphony, Vola, DVSR, Jinjer, Tides From Nebula, Voyager, Bloodshot Dawn, Rishabh Seen, The Surrealist, Damned Spring Fragrantia, Chris Schiermann, Siamese, Stomb, Leeched, You Win Again Gravity. Newark Showground July 5 – 9.

TESTAMENT
Bristol Motion March 29, O2 Ritz Manchester 30, O2 Institute Birmingham 31, Dublin Vicar Street April 1, Glasgow QMU 2, London Camden KOKO 4. Support: Annihilator, Vader.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TIGERS JAW
London Bush Hall April 6, Brighton Bau Wow 7, Manchester Rebellion 8, Dublin Whelan's 10, Glasgow Stereo 11, Newcastle Cluny 13, Leeds Brudenell Social Club 14, Bristol Exchange 15, Southampton Talking Heads 16, Kingston Fighting Cocks 17.

TONIGHT ALIVE
Manchester O2 Ritz March 6, London Camden KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: ROAM, The Gospel Youth.

TRIVIUM
O2 Academy Bristol April 16, O2 Birmingham Academy 17, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21. Support: Code Orange, Power Trip, Venom Prison.

WATERPARKS
O2 Institute Birmingham March 1, Dublin Academy 2, Leeds Stylus 3, London Camden KOKO 4, O2 ABC Glasgow 6, O2 Ritz Manchester 7, Cardiff Y Plas 8, Southampton Engine Rooms 9, Brighton Concorde II 10.

WITHIN TEMPTATION
O2 Academy Birmingham November 9, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton 13.

THE WONDER YEARS
London O2 Academy Islington April 11, Manchester Academy II 13, Glasgow Garage 14, Leeds Stylus 15, Bristol SWX 17, Dublin Button Factory 18, Belfast Empire Music Hall 1. Support: Sorority Noise.

THE XCERTS
O2 ABC Glasgow February 23, Aberdeen Garage 24, Stockton-On-Tees Georgian Theatre 25, Manchester Deaf Institute 26, Cambridge Portland Arms 28, Wolverhampton Slade Rooms March 1, London Heaven 2, Cardiff Clwb Ifor Bach 3, Southampton Joiners 4.

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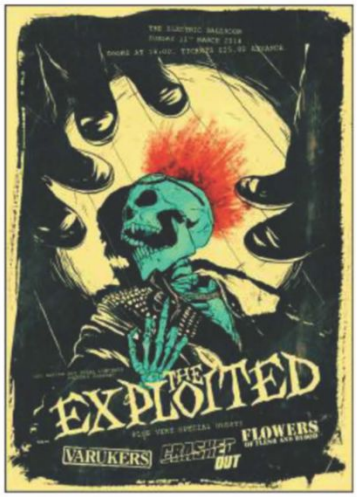

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NEXT WEEK

ON SALE FEBRUARY 28

EDITORIAL

WHAT DON'T YOU THINK YOU CAN DO ANYMORE?

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ART EDITOR: Steve Beech (*Skate*)
SENIOR EDITOR: Nick Ruskell (*Go to school*)
ASSOCIATE EDITOR: David McLaughlin (*Mosh*)
DEPUTY ART EDITOR: Matt Dykzeul (*Stage-dive. All I think about is what could go wrong*)
PRODUCTION EDITOR: Emily Carter (*Drink vodka*)
LISTINGS EDITOR: James Hingle (*Make my own version of Jackass*)

CONTRIBUTING EDITORS: Katie Parsons (*Backflip*), Jennyfer J. Walker (*Keep eating junk food*)
DIGITAL EDITOR: Bob Foster (*Sleep through the night without getting up to pee*)

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SPECIAL THANKS TO: Stu Garneys (*So much fast food*), Del Gentleman (*Watch Minder*).

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PRINTING: PCP

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For the latest subscription offers and back issues call 01293 312 213
From overseas call (+44) 01293 312 213
Kerrang! ISSN 0262-6624 is published 51 times a year by Wasted Talent Ltd, a company registered in England and Wales with company number 4333049.

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THE ULTIMATE ROCKSTAR TEST

ROB DAMIANI

DON BROCO

DON'T LET ROB NEAR YOUR TRACTOR. OR YOUR CEILING. OR YOUR CAR. OR...

ON ROCK'N'ROLL...

HAVE YOU EVER DESTROYED AN INSTRUMENT IN ANGER?

"Never in anger. I did however unfortunately reverse over an acoustic guitar in the van once. I didn't know it was lying in what was a great load-in space, didn't check the rear-view mirror and just heard this crunch. It belonged to Simon [Delaney, guitar], and unfortunately it was broken beyond repair. More unfortunately, it wasn't a cheap one either..."

HAVE YOU EVER HAD TO SNEAK PAST YOUR FANS?

"After Slam Dunk Leeds we had a booking at our favourite restaurant, and we were going to miss it because we were getting mobbed. We ducked behind a hedge, and we had some Rob Damiani Pretty face masks they'd been handing out, so, disguised as *myself*, I made it through the crowd unnoticed and made our table!"

HAVE YOU EVER JUMPED OFF A ROOF INTO A SWIMMING POOL?

"Not a roof, but I have jumped off a tractor into one. We shot a video for Dreamboy off our first EP on a farm, and it actually had an outdoor swimming pool. So, we drove the tractor up to it and dumped our mate in it – and it looked so much fun I couldn't pass up the opportunity!"

Presumably you'd already dumped the manure out of it?

ON FAILURES AND FUCK-UPS...

HAVE YOU EVER INJURED A BANDMATE?

"Oh yeah, me and Simon are always knocking into each other. Tom [Doyle, bass] I've never really crashed into, but he does a good job of tripping himself up or falling over things."

HAVE YOU EVER FALLEN OFF A STAGE?

"Many! The most epic was opening for Bring Me The Horizon in Glasgow. They had a double stage thing, and I'd built up the courage to launch myself off it in the middle off this riff. I thought I'd smashed it, but then I landed on my back! The crowd saw the funny side, but also gave me the most stick you could ever give someone!"

How much stick is that? A whole forest of stick?

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE BIGGEST BILL FOR DAMAGE YOU'VE EVER BEEN PRESENTED WITH?

"The only time we got billed for damage was £300 for a venue ceiling coming down. It was a particularly crazy show, people were making human pyramids, and the crowd – and myself – were literally hanging from the ceiling, and it wasn't particularly sturdy. I think it was their fault for having a shoddy ceiling, though!"

HAVE YOU EVER FLOWN FIRST CLASS?

"No, I did get upgraded to business class once – although that didn't have anything to do with being a legendary rockstar, they just had some open seats and were upgrading people! You Me At Six told us there's one airline that automatically gives you business class when you check in a lot of bags, and we need to look into that."

Or you could just pay for it. Bloody cheeky blaggers...

ON THE HYPOTHETICAL...

WOULD YOU LIKE TO BE THE FIRST BAND TO PLAY IN SPACE?

"Yes please! If Elon Musk wants to get us out there I'd be all about that! I think I'd love being blasted into space at insane speed, and I want to experience weightlessness. I'd love to do that thing where they recreate weightlessness in a plane – and I'd play a show in that, too, if anyone wants!"

WOULD YOU LET A PYRO-TECHNICIAN SET YOU ON FIRE DURING A SHOW?

"Oh yeah – I love fire! As a kid, I was always getting in trouble for burning my napkin on the candles at the dinner table, or if we went to someone's house and they had an open fire I would chuck anything I could find in there. It was great! Actually, I might have a bit of a problem..."

Hello? Is that Pyromaniacs Anonymous? Yeah, we've got one for you...

SPIRITUAL HEADMELTER...

DO ANGELS AND DEMONS WALK AMONG US?

"Yes – I've seen them. It's in the aura, and let's just say if you know you know, and if you don't you probably won't see them. I really need one of those [comic book occult detective] John Constantine crucifix gun things for when I run into any of the bad ones, and I should probably be carrying holy water with me and getting all Buffy The Vampire Slayer."

Don Buffy? Buff Broco? We'll get it, hold on...

"OUR FANS PULLED DOWN A VENUE CEILING..."

ROB DAMIANI

THE VERDICT

SCORE 79%

ROCKSTARS WERE MADE TO BREAK STUFF, AND THE DON BROCO FRONTMAN IS NO EXCEPTION...

THE LEADERBOARD

1	**AL JOURGENSEN** – MINISTRY	100%
2	**ALICE COOPER**	99%
3	**BEN BRUCE** – ASKING ALEXANDRIA	98%
4	**ICE-T** – BODY COUNT	96%
5	**AWSTEN KNIGHT** – WATERPARKS	96%
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8	**RENA LOVELIS** – HEY VIOLET	94%
9	**SYNYSTER GATES** – AVENGED SEVENFOLD	94%
10	**GREG GRAFFIN** – BAD RELIGION	94%
11	**MATT CAUGHTHRAN** – THE BRONX	93%
31	**CHRIS ROBERTSON** – BLACK STONE CHERRY	52%
32	**CONOR MASON** – NOTHING BUT THIEVES	38%
33	**JOHNNY CHRIST** – AVENGED SEVENFOLD	31%

WORDS: DAN SLESSOR **PHOTO:** PAUL HARRIES

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